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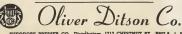
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Lean on Yourself

sides for incessant self-development. This is particularly true in on yo'sef, brother. You ain't no cripple and I ain't no crutch!" these days of radio and records and great numbers of new musi-This significant remark made us think of the reason for the cal books. The output of new musical books of high educational failure of many students. We know of the case of a woman student who studied with the late Constantin von Sternberg (1852-1924), in Philadelphia. Sternberg, a pupil of Moscheles, Reinecke, Kullak, and Liszt, was one of the foremost teachers of his day. He was capable of teaching a talented pupil to lean upon himself, but here was an instance of a wealthy woman who was a born trailer. She had never developed any motive power of her own

value, during the past year, is many times that of the first years of the present century. Personal independence, the habit of leaning on oneself is a trait which must be instilled from childhood. Many children are so hopelessly pampered that all through their after lives they do as little real work as possible. Anything they can "put off" upon someone else is always passed along. They soon become so indolent that they finally become like mollusks, lolling in the river beds

and waiting for the tides of life to bring food to their mouths. We have met many musical mollusks who are incapable of progressing, largely because of the fact, that in their early lessons they were not trained to think for themselves.

is leaving the nest; when he is try-

ing his wings and going ahead on

cal development is that with the sin-

cerely musical person it never need

stop. There are opportunities on all

The fascinating thing about musi-

his own."

Many brave people who have met with disabilities cultivate a kind of independence which puts to shame that of many who have no unusual obstacles in their paths. One of the most independent, self-contained, and resolute musicians of the present day is our remarkable friend, Alec Templeton, who, despite a physical obstacle, has accomplished a hundred times as much as thousands of musicians who lacked his independence and his enthusiasm to reach musical achievements which have brought great joy to millions. Behind all of his work is a sound musicianship which has commanded the re-



MARJORIE LAWRENCE IN PARIS The famous Australian soprano singing with the French National Orchestra, conducted by Alfred Wolff, at an important concert in La Cité Luminaire,

not until a student reaches such a point that he becomes himself. Unsupported, unassisted, he must seek his own soul and develop new fields. Then, and then only does he become a distinct artist. He of course will continue to learn from his colleagues. He may, indeed, return at periods to other masters for special coaching. Two great master teachers, Theodore Leschetizky and Leopold Auer, always emphasized the need for student independence, Once, at the home of Ernest Schelling, Leopold Auer said to your editor, "A musical training that makes the pupil feel everlastingly that he is dependent upon his teacher never makes a real virtuoso. The student must learn to think for himself. The master must sometimes resort to the Socratic method of asking his pupil how he would solve this or that problem. If these problems are all solved by the teacher, the pupil is merely a follower, like a puppy on a string."

NCE on a trip to New Orleans during the war we saw two

G. I. Joes returning from the

front. Both had been wounded, but

not to an extent that they were un-

able to carry duffel bags. One was

leaning on the other, as they walked

along. Suddenly he was pushed aside

by his companion, who said, "Lean

and was lost without her master.

pendent. Any sound course of

music study takes this into con-

sideration. The old day, when it

sufficed to give a pupil a few

pieces and a few exercises, is

now happily past. The music

teacher of standing seeks to

provide a pupil with a well

rounded equipment. He shows

each pupil what is necessary to

develop each phase of technic,

finger exercises, scales, arpeg-

gios, octaves, and then supplies

him with the knowledge of how

such technical equipment may

be kept up, expanded, and de-

veloped. This, together with an

understanding of the structural

background of music and an

adequate repertoire, remains a

Mr. Sternberg told us that

after having studied with eleven

famous teachers, he came to a

time when he realized that he

would have to start a new musi-

cal existence and develop his

own musical independence. It is

permanent possession.

MARCH, 1947

The objective of every good teacher is to make his pupils inde-

Auer died in 1930 but the astonishing number of virtuosos he taught are still playing with consummate artistic mastery. He said, "The most interesting time in the student's life is when he spect of leading musicians of his day. Much of Mr. Templeton's work is so distinctly original that his independence of thought is obvious to all.

Another great artist who has surprised the world by refusing to lean on others, after she met with a severe case of poliomyelitis. is the famous Australian grand opera prima donna, Marjorie Lawrence, Readers of THE ETUDE must feel a rich bond with Miss Lawrence, as she has related her early devotion to THE ETUDE, when she was a girl in Australia, at which time she stated she used to wait at her garden gate for days until the postman brought her copy. After recovering from her severe attack she was unable to walk, but this did not dismay an artist of her independent spirit. Her voice became more glorious than ever before and she returned to the Metropolitan Opera Company and to the concert stage in America and in Europe, meeting with unusual success. What a splendid example of independence! She did not give up and lean on public sympathy. Not courageous Marjorie Lawrence!

Recently, in lunching with the very active and clear thinking

(Continued on Page 173)

, A Master Speaks of the Masters

Isidor Philipp Evokes Great Names of the Past

by Maurice Dumesnil

Concert Pianist and Author

O SIT in tête-à-tête with a great musician who emerged from his office at the back, and Liszt bought actually has known Liszt, Tchaikovsky, Anton Rubinstein, Gounod, among others, who has spoken with them, played for them, and exchanged ideas with them, is indeed a rare experience. When this master is endowed with a phenomenal memory which enables him to conjure up these occasions as if they had happened yesterday; when moreover he possesses the gift of narrating them in vivid, descriptive manner, one feels most fortunate in being able to partake of such fascinating recollections

In his apartment overlooking Broadway, Isldor Philipp was seated in front of a large window. The sun was setting and as he gazed at the bustling thoroughfare below, I could detect in his eyes a shade of nostalgia for the tranquillity of the French countryside with its peaceful rivers, ancient forests, old villages nestling among rolling hills; and above all, beautiful Paris where he had left behind a host of lifelong friends. For an hour we had discussed the present musical conditions there, so unsettled as yet, and now the Master let his thoughts wander into a comparison with the days of long ago, when he himself was a student in the early stages of a career which for sixty years would keep him constantly in the forefront as a virtuoso and a pedagogue of unexcelled prominence. What a glorious period that must have been! The Opera, most beautiful lyric theater in the world, had just been constructed; the capital was a center of attraction for all artists in search of the ultimate consecration; the Salle Erard was a musical arena where great pianists vied with one another for the favor of aristocratic audiences. Those were really unforgettable years.

Meeting Liszt

One day as young student Philipp was in the music store of Durdilly, looking at some pieces, a man came in, slim, tall, erect, dressed in tightfitting ecclesiastical garb. Although he had never seen the "immortal Franz," the youth immediately recognized him from his pictures and needless to say, looked at him with admiration and curiosity. "Could you tell me if I can buy some music by

Liszt here?" inquired the visitor, evidently thinking he was talking to a clerk. The rink was calang to a cierg.

"Certainly, I am sure you can find here most of were gazing at the stars of the firmament. In so doing your works, Mairre,"

"Who would not know you. . . ."

This broke the ice and when Liszt heard that his interlocutor was a pianist, or rather an "apprentice he often bent forward over the keyboard, spreading pianist" as M. Philipp jokingly puts it, he became inhis elbows outward, gesticulating with his arms, his terested and asked with whom he was studying. chin up in the air. At times he gave the impression "Georges Mathias, Stephen Heller, and now Saintthat he was about to rise from his chair and take wings. However, it all was as natural as his first and

Liszt's face brightened as he heard the last name. Lisa's face originated as ne neard the hast name.

"Saint-Saéns," he exclaimed, "the greatest musician fair femininity had ceased to idolize merely the sight "Saint-Sagns," he exclaimed, "the greatest musician in France! One of the greatest in the world today, of the man instead of appreciating the sound of his

"My young colleague, would it disturb you very much to go out and get me a cab? I feel much afraid of the traffic on these Paris streets. If you will do that I will be much obliged to you."

his E-flat Concerto, the three Nocturnes, and that brilliant piece: The Fountains of the Villa d'Este,

"When I drove up in the cab," M. Philipp recounts, "Liszt came out of the store and asked in which direction I was going. When I mentioned the Avenue de Villiers he asked me to ride with him, as he was going to the home of the famous Hungarian painter Munkácsy, on that same avenue. One can imagine what a thrilling experience that was for me. How did Liszt play? What did he really look like?

THE MOST RECENT PICTURE OF M, ISIDOR PHILIPP

With his pupil, M. Mourice Dumesnil (left), whom

M. Philipp colls "mon petit" ("my little one").

his rather long neck became elongated even more."

An Incomparable Artist

Rubinstein, visited Paris, and M. Phillipp secured an

In 1886, the year of Liszt's death, his rival, Anton

There seems to have been two distinct periods in his M. Philipp recalls an interesting anecdote which personality. In the earlier years, according to Stephen Heller, he "raised his head with an inspired air, lifting to Heaven his wide open and staring eyes, as if he

sensation in social and artistic circles, a man came from the opposite direction, threw up his arms, and exclaimed: "Rubinstein! . So you are in Paris? What a pleasant aurprise. Are you going to give any recitals?

"Son, I am satisfied," he said. "You know your Mozart. And by the way, do you know where this concerto comes from? . . . From Heaven, my boy: right from Heaven." Then Council turned to the members of the orchestra who had gathered

Paris. Edouard Colonne, the conductor, gave an evening party in his honor. M. Philipp played the Variations from his Trio with Remy and Delsart "Tchaikovsky was very kind, exquisitely polite and courteous, though always somewhat melanchoty." he says. "He was probably the most modest, the most unassuming of all the artists I have known.

During his stay a few performances of his works But in his later years there was a complete change in were given by Colonne for only one listener: Mme his attitude at the plano, M. Philipp remembers "how von Meck, who financed these unusual presentations. She sat alone in a box while the rest of the theater remained completely void and in darkness. For two years Tchaikovsky was a great favorite everywhere He held open table at the Restaurant Maire and they were many, those who often came and used-or more ethereal manner, for Liszt was never an actor abused—his hospitality. In 1891 he made his only personal appearance at Colonne's. He did not use a baton. wore white kid gloves, and altogether conducted very poorly. Nevertheless it was a huge success. Shortly after this concert he left Paris, never to return; and that was fortunate, since his music gradually fell into disfavor owing to the stupid writings of a few critics whose dictum was followed by the public, ignorant

be much obliged to you."

While Philipp was out on the errand, M. Durdilly terpretation of the Fourth Concerto to its composer,

"Milico Critical Concerto to the composer,"

"Milico Critical Concerto to the composer, or who will be the continued on Page 120)."

and perhaps receive a few pointers. The giant-he was really a giant in every way—was seated in an arm. really a grant in every man an arm, chair. Two ladies were with him, "I only have fire chair. Two ladies were alternative for minutes to give you, young man," he said; whereupon minutes to give you, young man, he said; whereupon minutes to give you, Joseph and took leave, Rubinstein the ladies rose historical laughed: "That's the way I get rid of annoying visitors But I have plenty of time. You don't disturb me in But I have pienty of tame. For tont disturb me in the least." However, he preferred not to hear the concerto which the young virtuoso was to play the folcerto which the young Sunday at the Concerts-Colonne. "No," he lowing sunual in the composer to interfere with an said, "it is wrong for a considered with an interpreter's personality. Just play it in your own war and according to your own ideas." M. Philipp, instead played for him his difficult Variations.

But what kind of a pianist was Rubinstein? Rubin. stein . . . that fabulous musician who now appears in the light of a legendary character. With what keep interest I listened to the following musical por-

"His technic, though extraordinary, was not always entirely clear. But the fire, the bravura, the life, and above all, the soul of his interpretations left one breathlessly moved. One wondered how such gigants fingers were able to play with accuracy between the black and the white keys. You should have heard the opening bars of the "Emperor" Concerto, the light paws descending mightily upon the keyboard. What an mparable artisti Mathias considered him supring to Liszt, and Busoni said that any comparison between Rubinstein and Liszt was to the latter's disadvantage. I fully agree with him."

somehow illustrates the vanity of things in general and glamor in particular: As the great Russian walker back to his hotel with a few friends after the last of his

historical recitals which had created an enormous

At that time, Charles Gouned and I. Philipp lived on the same street and naturally they had become acquainted. Once the author of "Faust" went to hear his neighbor play a Mozart Concerto with the Société des Concerts. After the performance he came to the artist's room;

"And you, my friends, who work under the sign of Beethoven; I am telling you: yes, Beethoven is the greatest. But _ . _ Mozart is unique!"

Tchaikovsky Visits Paris

In 1889 Tchalkovsky paid a lengthy visit to

Sound Vocal Development

A Conference with

Rose Bampton

Distinguished American Artist A Leading Soprano of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Rose Bampton's successful coreer is all the more interesting in that she has had definite vacal difficulties to averame.

Born in Buffalo, New York, her singularly beautiful natural vaice asserted itself when she was still a young child, and she began singing as a high saprono. After preliminary study in her native city, she was awarded a series of schalarships at the Curtis Institute, in Philadelphia, where she was encouraged to develop her lower voice as a mezzo soprona. couraged to develop her lower value as a mezzo soprona. After beginning her career as a mezzo, Miss Bampton "changed" to a soprono. Actually, this change was no more than a return of her value to its original state; and she had the courage to rebuild her value after four eminently successful years as recitalist, rodio stor, and member of the Metro-paliton Opero. Miss Bampton has sung in the leading music centers of Eurape, has earned a command perfarmance before the King of England, and has won spectacular acclaim in Sauth America. In the following conference, she discusses her own vacal prablems os o bosis far her views an sound

IN THE difficult school of trial and error, I have learned that the most vital factor in vocal study is the proper placement of the voice. Now, this entire matter of voice placement is extremely difficult to define! Many young students have a tendency to confuse placement with determination of range. Actually, the relation between the two is of a secondary nature. It would be safer, perhaps, to speak not of voice placement but of tone placement, for what is involved in the process is (first) the finding of the best and most natural tones of the natural voice, and (later) the most natural and most effortless emission and resonance of these initial tones. In other words,



ROSE BAMPTON MARCH. 1947

the student must discover the place where his tones 'hang' (or 'sit' or 'fit'l) most freely. Upon this, then, the building of the complete voice, through all its tones in all registers of range, must be based. You will see now why I say that the question of range is always a secondary one. In discovering which tones come first, most freely and most naturally, the natural character of the voice asserts itself. But range, as such, is





ROSE BAMPTON IN "ANDREA CHENIER"

pends upon its inborn quality, its timbre. It is very possible that a soprano voice may encompass excellent low tones without forfeiting any of its natural soprano

A Wise Counselor

"My own experience was not an easy one. First of all, my development was slow. I have always sung, and my earliest, natural singing was that of a coloratura soprano. During those early years, I shot up quickly in stature-indeed, it was thought that I was entirely too tall to appear to advantage in opera! Then, when I was fortunate enough to receive my training at Curtis, I suddenly developed difficulty in singing; I was conscious of fatigue, and I had entirely too many attacks of laryngitis. Looking back, now, I feel certain that this was in some way connected with my rapid growth and the purely physical adjustments of maturing and 'filling out'. At the time, however, I believed that a difficulty that asserted itself vocally must root in a



ROSE BAMPTON IN "DON GIOVANNI"

higher register and continued my studies as a mezzoin which capacity I made my first public appearance. And then, suddenly, I felt that I was making no progress, Deeply unhappy, I sought counsel of the late Albert Stoessel, who had given me my first opportunity to sing the Bach Mass, and whose personal kindliness and musical integrity made me feel that, if there were help for me, he could provide it. Mr. Stoessel's first step was to say, 'Well, Rose, maybe the trouble is that you have come to the top of your tree!' At that I was crushed! 'But that can't be possible!' I cried; 'I've hardly made a beginning-there's so much I want to learn and accomplish. This can't be the end yet?' He told me, then, that he wanted my reaction-had I accepted his suggestion and been content with the concerts and operatic engagements I already had, he would have given me up for lost! But my assurance that I wished to learn made things look different.

The Importance of Study

"At the suggestion of Mr. Stoessel, then, and after four years of public career, I went back to the beginning all over again, and began rebuilding my voice. This rebuilding consisted in a most thorough and detailed re-exploration of tone placement. I worked at scales, scales, and more scales, always beginning with my freest, most natural tones, and working up and down from them; matching tones for perfect evenness; watching for flexibility, for forward resonance, for firm breath support. Through this insistent drill on scales, the upper register of my own 'old' voice came back, And when it did, all my difficulties vanished. Singing was easy again! The least sensation of fatigue disappeared. Up to that time, in my public work as a mezzo, I had experienced definite tiredness after singing Amneris (except in the last act, where the part lies higher), and I had never so much as ventured to attempt lower-lying rôles, such as Azucena Now all that was past and over, Through an intensive return to tone placement studies, I had found my way back to the soprano voice which nature evidently intended me to have.

"But that is not the whole story! As I have said, I developed slowly, and it seems to be a characteristic of mine (for which I am thankful!) to accomplish best results through unhurried application. I have never stopped studying and I never shall; I take regular singing lessons, and devote a certain period each year to the same intensive 'study-work' that I had to do while I was at school. Well, it happened that over a period of one or two seasons, my engagements made this kind of work impossible. I missed it, of course, but kept telling myself that I'd find time for it soon. vocal cause. The result was that I abandoned my The result was that-whether because of lack of study,

Music and Culture

or whether because of the extra-severe schedule of work that deprived me of the study-I became overtired, physically, vocally, every way! And, of course, it told on my singing. Again I began to experience sensations of fatigue. But this time I knew what to do!

"Again, I went back to the beginning, began the building of my voice a third time, and worked at breathing, breath support, long sustained notes which explore the voice as nothing else can do-and, of course, scales. This time, I worked even harder because, through greater experience, I was more conscious of the immeasurable importance of these voice-building, tone-placing drills. Again I won back my vocal estate and with it, a sense that one need never despair as long as there are scales and sustained-note exercises with which to refresh the voice!

"If I have spoken in detail of my personal experience, it is only to use it as a spring-board from which to take off in talking to other young singers. I have a deep conviction that one of the greatest hardships facing young singers today is the apparent ease with which they can get out of their teachers' studios and into careers! My notion of the ideal teacher is one who would say, 'Now, look here-I will bulld your voice on condition that you promise me to spend anywhere from two to three years singing nothing but scales and exercises; not a note more. Not a song, for Father or Mother, or Uncle or Aunt; not so much as a peep in company-and not even a thought of a contract!' We know that the generation of singers who developed themselves along such lines are masters of sound vocal art well into their sixtles-when Mr. Giuseppe De Luca gave a vocally perfect recital last year, he smilingly admitted that he was sixty-nine! Now, the generation of singers that has developed in a less thorough and leisurely fashion has not yet proven itself equal to the same demands. We do not know how they will sound at sixty-nine! But we do know that, no matter how cleverly you can accelerate the speed of motors and engines and planes, you cannot hurry the development of a human being! Nature takes its own time—and the human body, with the human voice within it, is a work of nature. Hence, wise teachers and ambitious young singers will agree, I am sure, that the best way to 'make haste' is to do it slowly!

Treasured Influences

"In looking back over my progress so far, I think of three great and abiding influences. All of them are women. The first was Elena Gerhardt. When I went to London for the privilege of singing for the King. and learned that Mme. Gerhardt was then living there. I was actually so stunned at finding myself so near that idol of my student days, that I hardly had the courage to ask her to coach with me. But she did! She gave me a beautiful grounding in Lieder; we had a lesson every day for six weeks. That was my first personal contact with the great simplicity of great tradition. Never before had I been near anyone who had known Brahms, Richard Strauss, Nikisch, and names that make musical history. It was a memorable

"The second great influence was that of Mme. Frances Alda. Vocally, she was really a lifesaver for me. It was to her that I went, for purely vocal rebuilding, after my seasons of overwork and overstrain. Mme. Alda taught me the significance of breath support as I had never realized it before; gave me the thought that properly supported breath is actually a bellows that works for you, that you lean on this bellows while singing, that the throat has nothing to do with it!

"The third great woman to influence me was Mme. Lotte Lehmann. I went to her for coaching and learned, from her deep penetration into the meaning and character of songs and roles, that the only way to overcome self-consciousness is through complete and sure knowledge. As long as I thought, 'How shall I interpret this or that part?' I could not act freely, But once I had mastered so much of the character that I did not enter the proceedings at all-when my sole concern was to allow the character to reveal herself through my knowledge of her, all self-conscious-

"On the whole, I am inclined to say that the wise

pretative art which comes into first focus with the own amusement. It is upon the natural voice that de- order, the voice will grow."

student masters vocal surety first and then enriches velopment is built. Hence, find out the best part of walls value first at the place where is the your voice first the place where it lies easiest, where it has the best quality), and work up and down inthere. Take care that emission is perfectly free, but finished singer—but the student must approach at out any sign of constriction or fatture. For the gradually, The first basis of vocal work must be that out any sign of constriction or fatture. Don't practice the first basis of vocal work must be that gradually. The first basis of vocal work must be the on your best or easiest vowel, but on all vowel some freedom and surety of emission which allows tones to on your best or easiest vowel, but on all vowel some freedom and surety of emission which allows tones to one of the control of the freedom and surety of emission which anows somes to matching the less fluent ones with your best, And the less fluent o sound. In most cases, I think, the natural voice of the developing young singer asserts itself naturally—

'tricks,' such as holding the head at an angle, and a first hard of the testing will be the control of the series of the series will be the control of the series will be t forth. The test of the truly well-placed tone is, that if children sing high and then, as they haster, the voice is always free and comfortable—hence tricks have no takes its proper place; the place, perhaps, in which is always free and comfortable—hence tricks have no saving. When the basic development of the place is always free and comfortable—hence tricks have no saving. takes its proper place; the place, perhaps, in meaning. When the basic development is in some

A Master Speaks of the Masters

Paderewski became the idol of millions, in Europe applicant waited patiently for an hour and a hag years of absence, they met again at a party and the following dialogue took place:

"Oh, my dear Philipp. . . . Why don't you come to point: "Haven't any time. Push him out!"

"Strange question, my good friend. Isn't the distance from your hotel to my apartment exactly the same as from my apartment to your hotel? But the more important question is: are you still the Paderewski

"For you, always!" And Paderewski proved it later, as well as his untiring generosity. As they lunched together one day, M. Philipp mentloned his idea of creating a home for aged artists near Paris, much on the same lines as the Presser Home For Retired Music Teachers in Philadelphia. "I read between the lines," Paderewski said, "you want me to give a benefit concert for your project."

"Quite right. You really are a prophet," M. Philipp replied; "but the figure is inaccurate, What I want . . . three concerts!

three recitals. They produced the fantastic sum of over three hundred thousand francs.

During his student years in Paris, M. Philipp attended hundreds of concerts, and for nothing in the world would he have missed one Concert Pasdeloup. Those famous symphonic afternoons at the Cirque d'Hiver drew large crowds despite the mediocrity of "Papa Pasdeloup" who was just a plain, honest laborer of music, without much personality or even talent. Aspiring young artists in quest of an orchestral appearance found it difficult to approach Pasdeloup who was gruff, brusque, and altogether ill-mannered M. Philipp, with a twinkle in his eyes, recalls one instance when none other than Saint-Saëns had given him a letter of introduction which he presented after a rehearsal of the orchestra. Pasdeloup glanced at it, then said abruptly: "Have no time. Come and see me Monday at ten in the morning." The next scene took place in the parlor of the conductor's home, where the

Then he heard Madame Pasdeloup talking to her has band: "Jules. . . Do you know that the young man is still waiting?" The answer was brief and to the

M. Philipp and Debussy, both born in 1862, were fellow students at the Conservatoire. He still remembers the boy with the dark curly hair, the brown eyes the black blouse of satin tied by a belt, and the bere with the red tassel. However, no particular friendship developed between them and even in later years the only met casually at concerts or sessions of the Conse Supérieur of which both were members. But in 1915. during the war, Debussy asked his colleague to come and hear his newly written "Etudea." He looked ver ill and seemed extremely nervous and depressed. "When he played his 'Etudes' for me," M. Philipp says, "I could hardly feel enthused about these extremely complex and difficult compositions, so different from anything he had produced before. I fear that my tack of immediate and unconditional approval at a first hearradic conterns:

Ing. painter rum communications, returns a same page some of my reserves when he said. Publishers some of my reserves when he said. times ask for things that one doesn't at all feel inclined to write. Such is the life of a composer,

As the time had come to leave, it was my turn to do a bit of reminiscing;

"Maitre, one of these days I want to play for you those tweive 'Etudes'; maybe by now you'll like them better. If not, will you push me out as you did once (temporarily!) at the Conservatoire, when you thought my Debussy 'excesses' worked havoc among my fellow

A gentle smile came upon the Master's face: "That's all forgotten, mon petit. . . . And since you recall Conservatoire days, I have some interesting tales to relate to you about that illustrious institution, when you

"Thank you, Master. I am sure the readers of THE ETUDE will find your recollections of today as helpful. reveating, and inspiring as I have." There is only one Philipp.

large role in the promotion of understand-

ing, sympathy and friendliness among na-

tions, and is capable of greatly extending

utilizing its resources for this purpose, it

appointed to represent the United States

at the Paris Conference of UNESCO in

November, 1946, should be a person well

acquainted with music, with world musical

problems and with the unique possibilities

of the use of music for UNESCO's ex-

pressed purpose, "to contribute to peace

its influence in this respect, and

WHEREAS the National Music Council is desirous of

RESOLVED, that at least one of the five delegates

is hereby

New Responsibilities for Musical Groups

The National Music Council, which includes forty-Anne Naudhai music council, which includes forty, two musical groups, accordations, and solettes inter-ted in the neurotion of music and musical cut-site.

WHEREAS the art of music has in the past played a cut-site. member of the UNESCO (United Nations Educational, Scientific, and Cultural Organization). At a meeting of the Executive Committee of the National Music Council, last October, the following resolution was

WHEREAS the membership of the National Commission for UNESCO and its Executive Committee consists to a great extent of representatives of institutionalized education,

WHEREAS the Arts are very sparsely represented on

WHEREAS the art of western music in particular speaks a language that is universally understood among all nations from the Urals

to the eastern fringe of Asia, and WHEREAS in mass communication by means of radio, films and records music will play an in-

and security by promoting collaboration among the nations through education, sci-RESOLVED, that music should be represented on the

ence and culture," and it is hereby further National Commission by additional individual and organization members.

USICAL READINGS are quite different in their approach from other phases of musical art. In the first place, one must build in the imagination of the audience the picture which is presented by the poem. This, then, must be accompanied by a musical setting so adapted to the verses that it never detracts from the poem, but really adds to its

"This is not the trifling matter which some might think. The normal lilt of the words is of course the first consideration. In the first place, the composer must realize that the metrical rhythm of a poem often destroys its performing value, The 'Dumpty, Dumpty, Dumpty, Dum!' cut and dried metrical lines must be avoided first of all. One knows how the untutored child recites a poem, as though he were keeping time with a spoon on a table. What we must seek is the natural flow of thought, just as though one were conversing with a friend. This brings a sincerity, naturalness, and life to the reading so that the audience is stimulated by knowing you are enjoying what you are telling them. It must never be anything perfunctory. Therefore, the first consideration is the poem itself,



FRIEDA PEYCKE

the music making at all times an appropriate but inconspicuous background of beauty, humor, or charm, It. is astonishing how greatly music can bring out effects. Effects never must be forced. Even Wagner has been criticized at times for making his magnificent orchestrations so powerful that the text of the music drama is subjugated.

"It is very simple for the novice to stumble into pitfalls. That is, he may memorize a poem, so that he can repeat it faultlessly, like an automaton. That is always a dangerous state because the great interpretative artist is not the one who sings or plays at people, but the one who has mastered the skill of getting the audience to think with him, as though the work were being given for the first time. Then there is an element of spontaneity and naturalness which is always captivating. This may be partly a gift upon the part of the individual, but unless this gift is developed, he will aiways remain a novice. For instance, he must become a master of the most subtle changes in the human voice which is, after all, a fabulously responsive organ, so that he can have at his command a veritable palette of tones with which he paints human emotions.

Develop Individuality

"One of the first tenets is this (which I have always impressed upon my pupils), Never imitate your teacher -or anybody else, for that matter! Every student is different and must develop his own style and outlook. The reason why so many students fail is that they do How to Read to Music

From a Conference with

Frieda Peycke

Well Known Composer, Pianist, and Diseuse

SECURED EXPRESSLY FOR THE ETUDE BY HARVEY BARTLETT

Thousands of copies of Miss Payebs's porms, set to motic and intended for reading rather than singing, have been used with attractionary success for years. Miss Payebs calls them "Pooms that Sing and Music that Speaks." In the English concert holds and music holls they are known as "Musical Readings" or "Con-littletons." The formous singer, the late David Singhom and Nelson Illingsworth, burg of Miss Payebs's teachers, and also the late George Riddle gave musical readings a generation ago with huge success. Abraad, in and not the continuous and the continuous recommendation of the continuous and the contin where she studied at the Chicago Canservatory and of the American Conservatory. Her teacher in piana was Walter Petkins, and in theory, Adalf Weidig, Moving to California, she become the pupil in composition of Frederick Stevenson, farmerly of Oxford, England. There she devised and composed her musical readings, of Frederict Stevenson, termerly of Uztraft, Englands. There she devised and composed her musical reddings, at which ane handed and less have been published. The first process from your process, from the most of the process of the this very human type of artistic entertainment. She has made innumerable oppearances and has developed a histrionic presentation which she gives while accompanying herself at the piono. Her remarks, therefore, make her on authority upon this subject.

tate this or that person they have heard. The great artist is never an imitator. Like an artist, he experiments with color until he expresses in tonal coloring the pitch which the auditor understands and enjoys because it rings true. For instance, in the gamut of tones, the great variety offered is astonishing. Every tone undergoes a transformation as it is being uttered in the larvnx and the vocal apparatus. In other words, this delicate but powerful machine, the human voice, is susceptible to almost countless mutations with infinitely minute changes to suit the thought that is in your mind. This is reflected with lightning-like rapidity in the tone of the voice. There are tones which signify narration, reflection, anticipation, flirtation, realization, dejection, remorse, humor, victory, exultation, affection, encouragement, negation, affirmation, introspection, vanity, and an infinite number of mental and emotional reflexes, all necessary for interpretation. In other words, it is possible to express condition almost without words, as do some great mimics. The main thing is to get your correct tone color, as you see it. not as someone else sees it, with the thought you wish to express. Sometimes little children have this gift to a remarkable degree. The success of the little film actress Margaret O'Brien, was due very largely to the amazing manner in which this child fitted her vocal tones and her facial expression into the thought desired.

The Accompaniment

"The poet sees so much more than he puts into rhythmic lines. That is, in addition to the meaning of the poem, there is a kind of inner meaning or connotation which the student must seek to discover. The scenes and situations in a musical reading must be built so that they go in front of your mind's eye, just as does a moving picture.

"In the matter of accompaniment, one may either accompany one's self, if one has had a musical training, or train a sympathetic, understanding, responsive, willing-to-work pianist. I have always accompanied myself. Max Heinrich and Sir George Henschel, both great Lieder singers, always accompanied themselves at the keyboard. This is ideal if the reader has the proper skill. It is necessary to be able to look at the audience every moment, so that no facial expression will be lost. That

not think for themselves, but like little monkeys, imi- is, the player must have a perfect sense of location of the keys, because if one looks down at the bass part of the keyboard, or in some other direction, it breaks the circuit with the audience, and draws attention to the pianistic weak spots. Time and time again I have practiced in a dark room, to develop the sense of location and to bring out the proper aesthetic value of a

"It is always a loy to give musical readings before bodies of young people, as their receptivity is a great stimulus. The imagination of youth is symbolic of youth. When we begin to lose our imaginations and our romance and our music and our love of life, we are entering the portals of old age, whether we be twentyfive or eighty-five. Musical readings make a dramatic romantic, and humorous appeal to the imaginations of all, and therefore have a value which is both important and profitable to the individual, I feel that I have a part in keeping many people young by giving them a finer understanding of what old age really is. I have just made a setting of a poem which runs: AGE

Age is a quality of mindi If you have left your dreams behind And hope is cold. If you no longer look ahead And your ambition's fires are dead. Then-you are oldi But if from Life you seek the best, And if in life you keep a zest And love in your heart you hold. No matter how the years go by. No matter how the birthdays fly, You are not old! You are not old!

-Anonymous'

The following list of musical readings has been used successfully by many teachers and artists: Any Little Mark Canning and Preserving..... Carmen......Adapted by J. F. Cooke The CatWing

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

A Child's Philosophy Orristmas Eve Psycke Cluddies Psycke Cluddies Adair The Philosophy Adair The Philosophy The Philosophy The Philosophy Doughnutting Tuno Psycke Doughnutting Tuno Dressing Up Like Mother Psycke Dressing Up Like Mother Adder The Elf and the Dormouse Adder The Elf and the Dormouse Psycke A Fable Psycke Family Traits Oliver Family Traits Oliver Family Traits Holling H	
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ler	The Night after ChristmasPeycke	
ke	O Mary, go and call the Cattle HomeBriggs	
er	Ol' Man Conshunce	
se	The Parade Wing	
es	Peer Gynt Arr, from Ibsen by J. F. Cooke	
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is	Spring GardeningPeycke	
II	SpunkPeery	
e	A Stray Letter Peery Peycke	
s	Sunday Afternoon Wing	
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	Popular Pianologues Peycke Twelve Tuneful Talking Songs Smith Smith	1
	Smith	

Avoid Musical Provincialism by Sven Lekberg

A LL TOO OFTEN in the teaching of piano we are prone to limit ourselves to the instrument and circumentals the corrective the corrective that the contractive that the contractiv circumscribe the growth of our students by keyboard problems. So much has been written about technic from digital calisthenics to the correct pedaling of a Chopin waltz that we are confused by repetitions and contradictions. A good teacher can straighten out most problems by personal correction and suggestion and a natural approach will take care of much that cannot be "mastered" by a "method."

We are not sufficiently concerned with our instrument as a vehicle of musical expressiveness or as a means to a deeper understanding of music itself. Even advanced students of the piano in many of our schools are not generally interested in the art of music or the quality of the music they play. I was startled some time ago when a piano student of unusual accomplishment told me he was not familiar with the quartets of Beethoven, This seemed peculiarly inconsistent in his experience as he played the sonatas fluently and capably. Likewise, though perhaps less surprising, was the instance of another planist who knew nothing of "Carmen" and not a single work of Palestrina, Further, he had no idea of Palestrina, what sort of music he wrote and the period in which he flourished. With indifference he passed the matter off as being something he probably should have remembered since he had once had a course in music history,

A Sound Principle

Obviously no one can cover all fields of experience and practice but there are some matters which are or should be assumed. It is acknowledged that a musicologist is not necessarily a violin virtuoso or that a professional 'cellist cannot ordinarily be expected to speak with authority on the English madrigal. But there are certain musicianly traits that qualify the musician and identify him as a professional. In a conversation some years ago Alfred Cortot said quite

It is a misfortune for planists that they do not have constant opportunity for ensemble playing. String players, through the medium of chamber music, are often more versatile and have a more comprehensive approach to the music itself.

Paul Braud, the eminent French pedagog, once gave me a sound principle that I have never forgotten.

plete understanding. I was quite overwhelmed when he assigned me all the sonatas of Beethoven as my year's work. Being accustomed to American university methods I was confused. When he realized my predicament he explained, "We shall perform two of the sonatas in public and the others we shall play for ourselves."

The Background of a Good Performance

All too often students are inclined to confuse musicianship with performance. Seldom do they realize that good performance comes out of a large background of playing experience and musicianly thinking. Paul Braud knew that to perform one sonata well it is neces-

Even from a purely practical point of view every piano student should play the Well-Tempered Clavichord, the Inventions, the Suites and the Partitas. The architecture of Bach is basic in all piano playing and intimate famillarity with the contrapuntal style should be taken for granted. Our students should be impressed with the personal necessity of Bach and his predecessors. Time and again we are faced with the absurd attitude that Walter Gieseking plays Bach well because he is a great artist. It would be a simple matter to convince a student that the reverse is true and that it is because Gieseking has taken pains that he has become great. It is high time that we get busy and rule out the notion that musicianship is the exclusive property of

Although certain indefinable qualities make the difference between the commonplace, the mediocre and the great the fact will always remain that certain the great the race win always remain that certain principles produce certain results. Four to six hours a day at the instrument will gradually and inevitably produce fluent and acceptable piano playing. But concentration on the fingering of bravura passages or centration on the ingering of prayura passages or awkward figures and ornaments does not achieve muversation some years ago Amed Corons som quint casually, "As a planist, I understand the plano but I much purpose beyond getting a survey of personalities and a much purpose beyond getting a survey of personalities." awkward ngures and official notice in musical history serve

Phrasing and Breathing

A planist would do well to study the songs of Brahms and Wolf. The whole idea of phrasing is involved in and won, the whole area of pinasing is involved in human breathing and it is in songs that this natural human breatning and it is at songs that this natural balance is best exemplified. We know from experience balance is nest exemplined. We know from experience that phrasing cannot be taught simply by telling a me a sound principle that I have never largonen.

Though not a remarkable planist, the plane was his ing, metrical possibilities will suggest many implications and through personal response and understanding

Through circumstances that were somewhat unfor. tunate I once studied the plane with an old violing who could not even play the plane. Once a week Re played the Mozart violin sonatas together. The sense of bowing came to me and unconsciously I began in of bowing came of the state of corrected and I wasted much time as a planist, But for me it was the beginning of musicianship because I had me it was the beginning that I could use other instruments in the discovered that I was compelled to development of his own and in achieving. an ensemble I gradually became aware of what was most important of ail—the music of Mozarti

Art of Music a Life Study

Musicianship is an awareness that comes of compre hension and a sense of relative and conflicting values. It is the reflective source of all active function A successful lawyer is not merely brilliant and convincing in a courtroom. He is a student of law, of humar events, of politics. At certain points his technical enphasis is brought to bear on specific issues. A scientier would be at a total loss were it not for a vast background of experiment and research. And yet there are some who still believe that good performance is the inevitable result of "taking lessons."

The art of music is a life study of varied proportions No one can cope with all the problems nor can one grasp the many sequences that mark its history. But every serious music student would do well to become sensitive to the opportunities that are so abundant and accessible in our day.

Recognition for Army, Navy, and

HE following Resolution, adopted at the convention of the American Federation of Musicians, held in Miami during the past year, meets with the full and enthusiastic approval of The Erupe In fact, we have many times determined to make this matter a subject for editorial discussion. However, it is so definitely and concretely expressed in the following that all of the points are adequately covered.

Obviously, the first objective of war is victory, but victory in modern war is achieved in many ways. After all, the spirit, the morale of the fighting forces is of utmost importance. In many of the Army, Navy, and Marine bands in World War II were some of the most brilliant young artists of our country, trained in the foremost universities and conservatories. These represented mentalities of the highest order, requiring technical experience demanding years of intense study. It does not seem just that such individuals cannot look forward to a position higher than that of Warrant Officer. Socially, many come from families of the front rank and have all of the qualities of character which should entitle them to at least a first lleutenancy in the Army or Marines, or to the rank of a junior grade lieutenant in the Navy. Lt. Commander John Philip Sousa received his commission in the Naval Reserve during World War I.

The Resolution adopted at the Convention is as

- cians of America who served in the armed forces contributed greatly to the winning of World War
- combat and service troops was maintained under the most trying conditions when there was music,
- 3. WHEREAS, The members of Army, Navy and Marine Corps bands upheld the best traditions of our
- nique of music and also in tactical, administrative, and executive duties (Continued on Page 166)

The 'Cello—Virtuosity or Musicianship?

A Conference with

Joseph Schuster, recognized as the foremost of our younger

Constantinople, of Russian parentage. He comes of a thoroughly musical background. His uncle was concertmaster of

the Odessa Symphony Orchestra, and all fourteen of the

uncle's children played. Mr. Schuster's immediate family was

not lacking in a home orchestra, either, Young Joseph and his

two sisters were taught the violin, piano, and 'cello, so that the home might have its own ensemble group! Since the girls had the violin and the piano, the 'cellowwas assigned to the boy simply because it was "left over"; it proved to be a

wise assignment, however, for there exists between Mr. Schuster and his instrument that instinctive affinity which would have led him to it in any case. The boy soon gave

played seven concerts in ten days, When his tour finally

ended, he was at once invited to return the next season.

Despite the demands of his large coast-to-coast tours, Mr.

Schuster always reserves time for teaching, and conducts a

special class during the summer months. He has an ardent conviction that it is part of the musical duty of the successful

artist to hand on the torch of his knowledge and experience

vince them of its merits.

Joseph Schuster

Distinguished Russian 'Cellist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

promise of unusual ability. At seven he began serious studies, "This whole question of finger demonstration is a and at nine was already giving concerts.

Mr. Schuster studied at the St. Petersburg Conservatory, and matter of profound importance. Hardly a day passes Mr. Schuster studied of the St. refersourg Conservatory, and then (after the Russian Revolution) of the Hochschule für Musik, in Berlin. Just as young Schuster was ready for graduation, Gregor Platigorsky, then solo 'cellist of the Berlin Philharmonic under Furtwängler, resigned his post. Although when one does not read reviews of recitals that tell of highly developed technical equipment combined with an utter lack of musical utterance. When such critical blows fall, they strike the individual performer whose dozens of experienced 'cellists applied for the coveted place work is under review-but the fault is not his alone. Schuster was chosen as Piatigorsky's successor. He remained in Berlin until 1934, when his ardent reactions against Nazism Behind him there is a long list of culprits who have forced him to leave Germany. He came to this country and, encouraged him to go before the public with an unthe following year, was appointed as solo 'cellist of the New York Philharmonic, where he played as soloist under Tosbalanced equipment. His teacher is to blame, the manager who engages him is to blame, the advisers canini, Bruno Walter, Rodzinski, and other conductors of who applaud him are to blame, the public is to blame note. He retained this post until the demand for his appearfor having endured so many other technical demonances as recitalist compelled him to abandon orchestral work. strators that one or two more seem harmless enough As soloist, Mr. Schuster has rapidly soared to the forefront Actually, of course, technical demonstration for its both here and in South America. He is the first 'cellist to concertize in South America since Fevermann toured there own sake is never harmless! It harms every one in some ten years ago. Since the local audiences were a bit out the list I have just enumerated and, what is more of the habit of hearing the 'cello; Mr. Schuster was engaged for eighteen concerts. Before he was allowed to leave, he important, it harms the cause of music, "My own approach to teaching is first to diagnose had to give thirty-seven concerts. In Buenos Aires alone, he

the individual needs of each student, and then to strengthen the points that seem weakest. When the student shows a lack of technical equipment, my task is comparatively simple. It is not difficult to analyze finger needs and strengthen them with the

proper evereises. But when the student shows fine fluent fleet fingers and a lack of musical thought, then the task becomes more complicated!

to the artists of tomorrow. Recently, four of Mr. Schuster's pupils have been appointed solo 'cellists to the symphonic organizations in Baltimore, Denver, Indianapolis, and Spo-"If I had to select one problem as the kane. In the following conference, Mr. Schuster tells of the teaching methods which have brought about such remarkably greatest to beset the young student today, I should unhesitatingly choose his impatience to play difficult works and through them, to get into professional career channels. I do not accept beginner-pupils, and "A S SOON as you begin talking about the 'cello, you have to go into the reasons why this magnificent musical instrument is still less I devote many auditions to discouraging less gifted aspirants from cherishing careermagnificent musical instrument is still less dreams, Thus I may say that my students 'popular' than the violin or the piano. To my mind, are made up of the most musical of those these reasons reduce themselves to only one: the 'cello who offer themselves, And even among them, is less 'popular' than it deserves to be because there I have time and again had to ston work are not enough first-rate 'cello soloists to make the to alter and correct approaches, both techinstrument widely known and appreciated. We still nical and musical, which should have been need to build a public for the 'cello, and this cannot be set in order years before they attempted achieved until a sufficient number of truly musical work on the sonatas and concerti they bring artist-'cellists carry their work to the people and conme. Somewhere in the very earliest foundations of music study, there must exist a lack "The next question, obviously, is: why do not more of awareness of and devotion to matters of young artists devote themselves to the 'cello and fill musical insight; otherwise the advanced in this lack? I think I have the answer to this, tool student (not to speak of the young profes-The 'cello is an instrument that is so truly and purely sional!) would perceive the simple truth that musical that it demands the highest degree of sensihis business is to make music; that musictive musicianship; mere show, brilliance, and fingermaking grows out of musical thought; that virtuosity are not enough to bring its best qualities 'fingers' are valuable only as a means of alfrom it. It is not even easy to be a mediocre 'ceilistlowing musical thought to come to life, and and enormously difficult to become a fine one. In both never as a glittering goal in themselves. cases, the ease and the difficulty have nothing whatever

"At the Petersburg Conservatory, we were to do with the sort of showy equipment which, alas, trained in music. Obviously, our fingers had can seem to lead (for a brief time, at least) to 'sento be developed to the point where they could sational success' on other instruments. The heart and serve our needs of musical expression-but the soul of 'cello study lie in earnest, devoted musicianthe student who attempted to play technique ship-the expression of musical concepts rather than alone, would have gotten into difficulties! the superficial use of music as a means to demonstrate We were made to steep ourselves in the musical thought of the works we learned.

How? By analysis, by discussion of style, by learning how to listen, by playing as much chamber music as we possibly could and again discussing what was meant to be said, and why. Oddly enough, the emphasis of the young student now is the perfection of his finger-technique. I get the question 'How shall I play this run?' far more frequently than, 'What shall I do to get at the deenest meaning?' of a passage in which there is great inwardness of musical perception and no virtuosity at all! "My own system, then, is to balance the student's

natural strong points with the most thorough insistence possible on his weak one. And, of course, the technique which so mistakenly seems to many students to be the purpose of study, is the easiest to teach. I believe in scales, and more scales-slow scales, fast scales scales with various bowings (legato, staccato, spiccato, détaché, all kinds of bows). The student who can master all scales in all bowings will have no difficulties with passages. I also advocate a thorough study of all the Romberg Concerti (not just one or two of them!) as exercises, to be mastered at the time of original learning, and to be used as (Continued on Page 168)



Wennerse Photo Studios IOSEPH SCHIISTED

Note the unusual stretch of Mr. Schuster's left hand

Marine Musicians

1. WHEREAS, It is generally agreed that the musi-

2. WHEREAS, The morale and fighting spirit of

military forces as bandsmen and as combat sol-4. WHEREAS. The band leaders of the bands of The

United States Army, during World War II, were educated, talented, and highly trained in the tech-

A Rich Harvest of Records by Peter Hugh Reed

HE FINAL months of 1946 brought forward a the Fifth Symphony of Prokofieff, Columbia set 661. rich harvest of new recordings in almost every musical province. Domestic Decca issued the first of its English affiliates' FFRR records (full frequency response recordings), which when heard on proper equipment offer a realistic experience in musical reproduction unlike anything we have ever heard. On ordinary, commercial equipment the records do not always reproduce as satisfactorily as on highfidelity machines, hence listeners are advised to make tests on their own phonographs before buying many of these discs. The best of the FFRR sets, heard to date, have been the Ansermet—London Philharmonic Orchestra performance of Stravinsky's Petroushka Ballet Suite, Decca set EDA-2 and the Moura Lympany-Anatole Fistoulari-London Symphony Orchestra performance of the Khatchaturian Piano Concerto, set EDA-3. Ansermet gives one of the best performances of the Stravinsky score on records to date, and Miss Lympany and Mr. Fistoulari do justice to the Russian romanticism and hearty wildness of the Khatchaturian work, Performances of Mendelssohn's Italian Symphony by Heinz Unger and the National Symphony Orchestra and of Beethoven's Leonore Overture No. 2 by Van Beinum and the Concertgebouw Orchestra are interpretatively inferior to the recordings of the same works by Koussevitzky and Toscanini.

Among domestic orchestral recordings, the Toscanini-NBC Symphony Orchestra's performance of Mozart's Jupiter Symphony, Victor set 1080, offers the most valued reading of this great score on records. The genius of Toscanini is evidenced in the poise and power of the outer movements and in the beautifully phrased and nuanced slow movement. The Koussevitzky-Boston Symphony disc of the early Mozart Symphony in E-flat, K. 184, Victor 11-9363, is somewhat inflated in performance and less expressive in its outer movements than it might have been, yet one welcomes this fine recording of an early overture-type of symphony which dates from its composer's Salzburg days. The Beecham-London Philharmonic Orchestra's version of Beethoven's Fourth Symphony, Victor set 1081, is a well recorded example of the noted conductor's cultured music-making, and if not as wholly persuasive as the Toscanini version is nonetheless a worthy

Two Brahms' Symphonies-the Second and the Third-appeared in new performances recently. The set of the Pastoral Second by Pierre Monteux and the San Francisco Symphony Orchestra, Victor set 1065, is a performance in which taste and musicianship are well displayed; the distinguished French conductor reveals a surprising affinity with the German romantic mood of the music. This is definitely a competitive issue to the long admired Beecham one. The new performance of the Brahms Third by Ormandy and the Philadelphia Orchestra, Columbia set 642, is not as tonally persuasive as the recent Koussevitzky version, nor does one feel that the conductor is as emotionally compatible to the score. A long needed, and hence most welcome, recording was the Rodzinski-Philharmonic-Symphony Orchestra's performance of the Moussorgsky-Ravel Pictures at an Exhibition, Columbia set 641. Ravel's transcription of Moussorgsky's music remains unmatched and has long been regarded as a more convincing score than the original plane suite, which is far too monochromatic and not too successfully written for the instrument. Rodzinski directs the work cleanly and with invigorating energy. With the same orchestra, Rodzinski has also recorded

By no means one of the composer's greatest scores, this work has nonetheless caught on in the concert halls. The score is a curiously rambling one, somewhat diffuse in its two slow movements, but quite delightful in the humorous scherzo and the satirical dance-like

Two orchestral recordings, recently issued by Pilot Radio, offer unequal fare. Grieg's Holberg Suite by Rudolph Ganz and the Metropolitan Symphony Orchestra, Pilotone set DA 301, is given a sympathetic performance but the balance of string parts is not too well accomplished. Haydn's Farewell Symphony, by Erich Leinsdorf and the same orchestra, Pilotone set DA 302, on the other hand,

proves a sadly routine affair; the conductor plays the slow movement and the lovely final adagio at too fast a tempo and with little expressive sensibility. An older set of this work by Sir Henry Wood and the London Symphony Orchestra, Columbia 205, is greatly preferred. Both Pilotone sets are burdened by recorded commentaries by Deems Taylor, which would have been better put in print.

The Violin Concerto of Louis Gruenberg, which Heifetz commissioned, comes to us in a superbly polished performance, splendidly recorded, by the noted violinist. The long first movement is over-orchestrated and rhetorical; its emotional intensity consistently keeps the listener keyed up to a high pitch. The slow movement, making use of two Negro spirituals, and the finale, parodying a hill-billy fiddler, are somewhat anticlamactic. The work is a definite show for Mr. Helfetz who does full justice to the music with Monteux and the San Francisco Symphony proving a superb orchestral background

Of two new recordings of Liszt's ubiquitous Hungarian Rhapsody No. 2, our preference goes to the musicianly performance of Alexander Brailowsky, Victor disc 11-9330. It is refreshing to find a pianist shunning an obvious virtuosity in this piece. The Ormandy-Philadelphia Orchestra performance, an inflated arrangement by Mueller-Berghaus, Columbia

disc 12437-D, seems too ostentatious for its own good. Two planists, Rudolf Serkin and Erna Balogh, have made new recordings of Beethoven's Pathetique Sonata, Opus 13. Our preference leans toward the Balogh set, Vox 611, even though it is not so well recorded as the Serkin one. Serkin, Columbia set 648, tends to be heavy-handed in this music and his conception of neavy-nanded in this music and his conception of the work is somewhat scholarly and dry. Balogh plays the sonata in a lighter vein and shows a gift for deft legato playing which is especially appreciable in the

RECORDS

finale. Neither pianist probes very far beneath the surface of the lovely slow movement.

An enjoyable two-piano recording is provided by An enjoyane two-passes playing Milhaud's Le Bal Robert and Gaby Calabate St. The Music has a well integrated blend of sentiment and rhythmic very

Among recent recordings the album of Christ. mas Hymns and Carols sung by the RCA-Victor Chorale, under the expert direction of Robert Shaw Victor set 1077, is the most satisfactory thing of its kind available; not since the albums of the English Singers have we had anything of its kind so splen. didly done. The varied selection of Christmas carols and hymns has been well chosen, and the arrange ments are simple so that the spirit of each piece is

Operatic fans will find much to admire in Victor's highlights from Bizet's Carmen, featuring Gladys Swarthout, Victor set '1078. The lady's performance is tonally and dramatically wholly persuasive, and her supporting cast is a generally excellent one. The Supporting case to a Remon Vinay is a good Don José, his dramatic voice being best employed in the final due Robert Merrill is a spirited Escamillo, and Licia Albanese is a dependable Micaela. The RCA-Victor Chorale, under the direction of Robert Shaw, is a major contribution to this well recorded set.

In an album of excerpts from Madama Butterfiv Victor 1068, Licia Aibanese gives an intelligent and sympathetic account of the tragic main character. Her Un bel di is notable for its dramatic poise and tonsi



JASCHA HEIFETZ

warmth. The Love Duet, by Albanese and James Melton, is effectively sung, but Miss Albanese alone brings the requisite feeling to the music; Mr. Melton, vocally at his best, is curiously unemotional for a bridegroom. With the aid of a good Suzuki, Lucielle Browning, Miss Albanese gives a most appealing account of the Flower Duet. The final excerpt from the opera is Pinkerton's Farewell to Butterfly's Home in the last act, a meretricious aria at best which is sung indifferently by Mr. Melton. It seems a pity that Butterfly's Death was not

Licia Albanese's scene from the end of the first act of "La Traviata" Victor disc 11-9331, reveals stylistic refinement; her singing of the Ah! fors' è lui has true feeling and her Sempre libera, if not as brilliant as some others, nonetheless has the requisite lilt. The singer is one of the most distinguished of present day

The album of Mozart Arias by Ezlo Pinza Columbia set 643, reveals the noted basso vocally at his best. There are two fine excerpts from "The Marriage of Figaro," one less well known from "The Escape from the Seraglio," Sarastro's noble In deisen heil'gen Hallen (sung in Italian) from "The Magic Flute," the famous Catalogue air from (Continued on Page 173)

CUTTING THE GORDIAN KNOT

Gordius, King of Phyrgia, tied a knot in a thong connecting the pole of a chariot with the yoke. None was able to untie it, but Alexander the Great came along and severed the knot with his mighty sword. Thereafter, when one got rid of an obstacle by summary measures, he was said to have cut the Gordian

Your reviewer has had a Gordian knot facing him for months. The extreme paper shortage made it impossible for him to give the space he would like to give to the great number of extremely worthy books that have poured upon him from the publishers. It is not fair to you, dear reader, nor to the publishers. nor to the authors of these books to delay any longer reviewing them. We therefore have covered several in this issue with abbreviated comment. As more paper is procurable, the book comments in THE ETUDE will

"THE DIARIES OF TCHAIKOVSKY." Translated from the Russian, with notes, by Wladimir Lakond, Pages, 365. \$5.00. W. W. Norton & Company, Inc.

A most readable and valuable insight into the intimate thoughts of one of the greatest, yet most mysterious, masters of Russia, Your reviewer found it especially absorbing

"J. S. Bach's Musical Offering," By Hans Theodore David. Pages, 189, \$3.00, G. Schirmer, Inc

When Father Bach visited Frederick the Great, the Prussian monarch improvised a theme on the clavier. Bach promised to write a fugue upon this theme. This he did, and sent it to Frederick, accompanied by the customary groveling letter and several other compositions. David's erudite history, interpretation, and analvsis is a highly important contribution to musicology

"Gustav Mahler, Memories and Letters." By Alma Mahler, Pages, 277, \$5.00. The Viking Press. An affectionate and comprehensive biography of the

brilliant composer, by his widow. Those who have thought of him as pedantic, austere, and cold should read this book, filled with his rich and human experiences of interest to the average musical reader.

"LISTENING TO THE ORCHESTRA." By Kitty Barne. Pages, 298, \$2.75. The Bobbs-Merrill Company. A highly lauded and well worked out series of essays

and biographies tracing the development of orchestral music and the makers of orchestral music, so that the average person may readily grasp the main points in performance. Fifteen pages are devoted to American music and there is a thirty page list of the best records pertinent to the text.

"Musical Instruments." By Karl Geiringer, Pages, 278. \$4.00. Oxford University Press.

Twenty-five thousand years ago, Man, in the early Stone Age, cut his teeth on a bone which, when rubbed with a stick or by a rough surface, made a rasping noise. This, and one or two other devices, probably were the first musical instruments, and we find them duplicated in Latin American bands today. Dr. Geiringer, Professor of the History and Theory of Music at Boston University College of Music, in a not too technical book, takes the reader from the instruments of the Stone Age right down to the present day symphony and the bizarre instruments of the modern "trick" orchestras. It makes a very interesting, easily comprehended story.

"THE MUSIC OF TCHAIKOVSKY." Edited by Gerald Abraham. Pages, 277. \$3.75. W. W. Norton & Company. This is a series of highly informative and excellently presented essays upon the works of the great Russian master, by gifted writers, mostly English Together,

these essays form a distinguished and comprehensive treatment of Tchaikovsky's works. In the list of voluminous compositions there are mentioned twelve literary volumes by Tchaikovsky, including translations from French and Italian texts.

"SERGE KOUSSEVITZKY." By Hugo Leichtentritt. Pages. 199, \$3.00. Harvard University Press. A splendid record of the man and his great work

MARCH 1047

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

in America, by Harvard's famous musicologist, Particularly noteworthy are Mr. Koussevitzky's valuable detailed notes on the performances of the works of American composers, to which he has always given primary recognition. This feature of the book, in itself, should have great appeal to the music lover.

"LISTEN TO THE MOCKING WORDS." Compiled by David Ewen, Pages, 160, Price, \$2.00, Publisher, Arco Publishing Co.

A series of fresh musical anecdotes and humorous comments upon music certain to entertain many. The book is cleverly illustrated by A. Birnbaum.

"Legend of a Musical City." By Max Graf, Pages, 302. \$3.00, Philosophical Library

A "lovely" story of one of the "loveliest" cities in the world, by a really great historian who has known many of the characters he writes about and who writes about



Courtyard of an Old Viennese Commoner's House From "Legend of a Musical City"

them with an elegent pen Reading this book, one forgets all about the Europe of murder and misery of Nazi days, and is carried back to the banks of the Danube, and the fairy world of the land of Mozart, Haydn, Beethoven, and Brahms, One delightful bit has to do with the visits of Debussy, Ravel, and Massenet to Vienna.

"GIUSEPPE VERDI. His Life and Works." By Francis Toye. Pages, 428. \$5.00. Alfred A. Knopf.

Far and away the most comprehensive and detailed life of the Italian master, written charmingly and symnathetically by the famous English critic. After an engaging life of Verdi, the writer discusses at length all of his major works.

"MANUAL OF FUNCTIONAL HARMONY." By Samuel A. Lieberson, Pages, 167, \$3,50, Warren F. Lewis,

An unusually clear and workable harmony with excellent worked out problems and a fine key to 216 exercises. It is a book to delight both teachers and

"Make Way For Music," By Syd Skolsky, Pages, 138. \$2.50, E. P. Dutton & Company; Inc.

Miss Skolsky has a smart manner of digging up interesting facts and making her comments upon the development of music unusually pleasing. The second half of the book is devoted to excellently annotated program notes on outstanding recordings of famous masterpieces.

"Music in Medicine," By Sidney Licht, M.D. Pages, 132, \$3.00, New England Conservatory.

The most illuminating and readily understood book upon the subject we have yet seen. The author, a Fellow of the New York Academy of Medicine, has a fine literary style, musical knowledge, and a familiarity with the subject which give this book both authority and popular interest.

"MUSIC IN RADIO BROADCASTING." By Gilbert Chase Pages, 152. Price, \$1.75. Publisher, McGraw-Hill Book Company, Inc.

The NBC-Columbia University Broadcasting Series, designed to include ten volumes, is an indication of the very thorough manner in which the broadcasting companies and the educational interests of our country are united. Dr. Chase, who is Instructor in Music for Radio at Columbia University, has assembled a series of chapters by top-ranking experts, such as Thomas H. Belviso, Tom Bennett, Frank J Black, Samuel Chotzinoff, Edwin L. Dunham, Herbert Graf, David Hall, Ernest La Prade, Morris Mamorsky. The work is based upon a fifteen-week course given by Dr. Chase at Columbia University.

Again, That Trick Rhythm

My fellow round tablers, Here we are again, and judging by the number of distressed letters coming in and calling for help, we may have to order a special oversize table to accommodate the crowds who want to sit in on our discussion of this "problem of the hour," even if their complaints remain inarticulate and hidden deep within themselves, Had Chopin had the slightest inkling of the misery which his Fantasie Impromptu would inflict on students a century later, it is possible that a feeling of anticipated commiseration would have prompted him to destroy this composition instead of keeping it on file and away from the publisher's hands. Why he did that remains a mystery. It seems hardly possible that he could have found it unworthy of publication, for when it was rescued after his death it was unanimously adjudged as a very charming, romantic, and inspired piece of music. Moreover it has exceptional pedagogic value: development of fleet fingers, accurate phrasing, singing tone, and last but not least, vanquishing that bete noire, the three against four trick rhythm, I might refer all correspondents to the December 1946 issue of THE ETUDE, in which I already dealt with this particular This method, however, cannot apply to pianistic problem; but from other letters three against four, for the placement of received I come to the conclusion that a notes is too fractional. And I cannot en-

"I have a very gifted pupil; at present in a turbing Fastiste by Chopin, but the first studying Fastiste by Chopin. So the first studying the first studying the first studying the first studying hards stage. Unless that the first studying hards stage till me for the first studying hards stage till studying the first studying the first

And this from Mrs. L. D., Oklahoma; and this from Mrs. L. D., Oklahoma:
"In the little town where I live there
are many children who are interested in
the study of music. Last winter sets of
ture in technicolor 'A Song to Rember'
was shown at one of our theaters. Three
of my advanced girls asked to be given the
opportunity of tearning the music pulsars

To you both I recommend the eternal remedy; Patience; for it may take time to acquire "ease and finish" in the performance of trick rhythms. As I stated before, the playing of two against three is relatively easy. Theodore Presser's "School for the Pianoforte," Players' Book, Volfor the Planoiorie, Players BOOK, Yul-ume III, contains some very valuable Finally and when you feel that the two such as the one mentioned often proves helpful, Here is a suggestion; why not hands together: use a little jingle, for instance: "This is the way,

Now it's O. K.l'

"I play this right, Am I not bright!" Others can be made up as you go, and will bring variety and renewed interest.

The Teacher's Round Table

Maurice Dumesnil

Conducted by



will come gradually. This problem has as much to do with the mind and the ears, Correspondents with this Department are requested to limit letter to One Hundred and Fifty Words as it has with the fingers. But it always

more specific airing is in order. Let's open dorse the "slipping" of sixteenth notes between eighth notes used by certain teachers, as it is no more than a poor substitute. Better face the issue squarely: it always pays in the end. Here is a system which I have indicated on various octem which I have indicated on various oc-casions, and reports as to its efficiency "Jeepers . . . was exclaimed Junior.

First, set your metronome at a modnot too slow, since three to four rhythm wrote I'm Always Chasing Rainbows." is helped by faster tempi). Then play the following two measures over and over, keeping strictly obedient to the metro-



Next step is the addition of a few notes,



rhythms have "gotten into your fingers" sufficiently, pitch right in with the two

Wants Modern Methods Wants Modern Methods
I am a motive of small children, who,
and studies minored in the children who,
and studies minored in the children who,
and studies minored in the children who
and studies may be called the children
was a site coaching and remove the children
was a site coaching and great it would be
seen formal prignata. I would be
seen formal prignata it advantages. The Res of how and the time through the city, plus transportation and the time involved, are too much for me at present.

Your letter confuses me. First por Eminent French-American speak of "small children." then you men Pianist, Conductor, Lecturer. tion two, ages seven and five and a hairfinally you write about "older children and Teacher So which is which, who's who, and what what? However, in spite of this perplant I will endeavor to help you and I trust luck that I hit on the right phase of your The fact that you have had some ex-

perience and that your children have such a favorable school rating, makes me think that you are equipped to take care Important note: smoothness may be lacking at first, but don't give up, for it of its solution. There are many other who, like yourself, live in rural districts and find it difficult to reach the "big city." But is this necessary? Expensive teachers yields to Perseverance. And now in con- are not at all needed for beginners; in trast to dry technicalities, let me relate fact, I doubt if any of them would access what I once overheard in connection with students of the first grades. It is always the Fantasic Impromptu and the picture possible to find, in one's vicinity, a good and reliable teacher, familiar with the Last summer as I motored through the tuition of children and possessing the Middle West, I stopped at a restaurant necessary patience to deal with the elefor a "short order." A movie was just mentary grades. In your case (and other over at the "Bijou Theater" next door similar ones) I approve unreservedly of and a family came in: Papa, Mamma, your taking your children's preliminary Sister, and Junior. They were in ecstacles training upon yourself. The important over the splendors of "A Song to Remem. point is to be sure that they acquire goo principles from the start; then when the "Jeepers . . . wasn't that some show!" time comes to entrust them to a specialist of the higher grades, he or she rate pace for quarier note values (but never knew until tonight that Tchop-Inn off, and continue building on the sound "Simply divine," gushed Mamma; "I will be able to take over where you leave foundation already laid. As to "modern "That guy sure knew how to write methods." I could perhaps say that there dandy stuff," cut in Papa. Sister nodded is practically "nothing new under the "You said it, Daddie, And didn't he published in recent years, which combine play swell?" But Junior wanted to dis-"Hey! . . It wasn't him playing. A and contain pictures and words as well fellow called Eye-tur-bye dubbed in or as explanations and occasionally a part."

Something the state of the stat By that time my snack was over, and are a few titles which you will find worth-Lieft, But it dawned upon me that what. while to investigate: Bilbro, "First Grade ever way they put it, one family had become aware that a century ago a great liams, "First Year at the Plano," Presst. musiciam whose area century ago a great musician whose name was Frederic Chop'Music Play for Every Day.' Myra Adler
'fin lived and company was Frederic Chop'Music Play for Every Day.' Myra Adler
'Extra Day of Tables of Chap Ferr 'fittle' in lived and composed music. Some future

"Finger Fun;" Robert Noian Kerr, "Little day, perhans their music Tales." day, perhaps, their musical appreciation Players;" Louise Robyn, "Technic Tales, vill grows at their musical appreciation players;" Louise Robyn, "Technic Tales, Players;" Louise Robyn, "Technic Tales, Players," and Players, "Technic Tales, Players," and "Technic Tales, Players, Playe will grow, stimulated by this first encounter with the magnitude of the mas. Hugh Arnold, "The Child's Czerny," Anita C ter's genius. Should this happen, multiplied in the thousands as it may well Tibbits, "Two Very First Pieces" with be, then the medium as it is not the state of be, then the producers of this film could words). And please do not forget these claim forciveness to this film could words). And please do not forget these calm forgiveness for having presented to

an unsuspective within an unsuspective within the property of the plane. an unsuspecting public one of the worst

Theodore Presser's "School for the Planohistorical talanation one of the worst

Theodore Presser's "School for the Planohistorical talanation on the planohistorical talanation on the planohistorical talanation on the planohistorical talanation of the planohistorical tala historical faisifications that ever ap-peared on the screen

Theodore Presser's "School for the rap-forte," and W. S. B. Mathews "Standard Graded Courses "Both, Volume E. for the" Graded Course," both Volume I; for they are the outgrowth of many years of experience in teaching children and cannot be too highly recommended where serious youngsters are concerned.

> "Every child in our country should learn how to sing, and how to play upon at least one musical instrument. Among these the piano is perhaps the most practical for musical cultural purposes. Nothing should crowd out the opportunity for self-expression which can come to those who play the piano with some degree of mastery."-WALTER DAMROSCH

Selling "Music" to the General Public

ECOGNITION of correct public relations as a to all papers, you must necessary corollary in the presentation of music not submit feature or to the public has been widely neglected in small musical groups. The result has been loss of a great potential audience. Large musical groups, well-known soloists, established opera companies-in fact, any musical artist or organization whose success was achieved by public patronage acknowledges the importance of press coverage. Professional publicists are employed by these artists or their managers for the specific purpose of dealing with the press. Yet recitals and musical programs, concerts and even opera and light opera performances presented by teachers and their pupils or by civic or amateur groups receive only a small part of the notice they both need and should attract, because they have not given the press material which can be

The following is an outline of a good course of basic practical procedure designed to do just what the title indicates; sell music to the general public, your public.

Publicity for a Recital

Let us suppose you are a teacher of piano whose pupils are going to present a recital, and that an audience composed of more than friends and relatives is desired. The hall has been engaged and drafting of the program is finished. Two weeks before the recital you may well begin to place your publicity.

First comes the news story. A cardinal rule in journalism directs you to place in the first paragraph of this story, undecorated with what you think of the occasion or your pupils' ability, a statement of who, what, when, where, how. In other words, "The pupils of Amelia Wright will present their . . ." annual or whatever the usual routine may be . . . "program of piano music in a recital at Woodland Hall, beginning at 8:15 P. M. on December 1." Next mention the newstime is the best insurworthy elements in the story. You may say, "The ance against blanket reyoungest child appearing on the program is Sally Brown, age four, 1312 Park Lane, who will play a group of specially arranged folk melodies. Jack Smith, age twelve, 312 Elm Grove, will play his original composition titled The Swallow in its première presentation, A group of Chopin Waltzes, seldom heard on student recitals, will comprise the portion of the program featuring Marie Jones, age fourteen, 420 Green Road, one of the advanced students."

Feature Angles of the Story

Going on with the news story, "The work of Amelia Wright has been known in the musical circles of Woodland for ten years. Her career, beginning under the distinguished tutelage of . . ." the most eminent of your teachers . . . "includes performances with . . whatever noteworthy appearances you might have made. "During her teaching career she has furthered the talents of . . ." those pupils who have achieved distinction. Attach a copy of the program to the news

In addition to the initial giving of vital information, these things must be observed: Give ages and addresses in the news story, except where obviously it is inadvisable, such as with the teacher or adult pupils who might object to such disclosures; do not editorialize or eulogize, because the editor will blue-pencil such words except in some of the less discriminating small newspapers: do not make the story too long because it will be cut ruthlessly where otherwise you may have gotten it printed intact

Now we go on to feature angles of the story. Outstanding is Jack Smith and his original composition. You may call the feature editor or the picture editor of the paper and suggest a photograph of Jack with staffed paper and pencil composing his The Swallow at his piano.

If there is more than one paper in your town, remember that while you may send the same news story

picture possibilities simultaneously. Violation of this unwritten rule has cost many amateur and professional publicists a great deal of newsprint. News is admitted common property in this case, but not features. After you have placed any feature stories and pre-performance pictures, again call the picture editor and suggest coverage of the recital by both reporter and photographer. Many charming criticisms have been written by reporters in the manner of authorized critics Resure, before you invite a critic that you want him to give a professional printed opinion. Because pictures and space are equally scarce and valuable in a newspaper, do not present all of your ideas to an editor at once, allowing him to choose from them. One small carefully selected and presented piece at a

The society angle is also an important factor in publicity. Are any of your pupils the children of socially promi-

jections.

nent people? If so, call the society editor of the paper publisher. The good will of a newspaper staff is too and suggest that she might be interested in a charming photograph of young Peter Cortlandt practicing diligently for the recital under his mother's fashionable eye in their music room.

Is one of your pupils the child of a locally well known, if not celebrated, musician or other public personage? You might suggest a picture of the child with his parent or relative, and a story showing their parallel or opposite tastes, especially if it is the child's first apnearance before the public

Cooperation From the Press

By all means make every effort to see that the news releases are typewritten, with spelling, punctuation, and grammar correct. And do take time to bring them, personally, to the correct person because it helps insure publication.

Ask the newspapers about the dates of their deadlines, a deadline being the latest time at which a publication will accept material for a given issue. Feature and special sections sometimes deadline days shead of their news sections. And find out when the weekly publications in your area have their deadlines. Weeklies and labor papers are important mediums and. as a rule, both are cooperative toward musical en-

In other words, while you are yourself interested primarily in the proper presentation of your pupil's music, remember that the press is interested in a totally different manner. You, in desiring cooperation from the press, must meet it halfway by considering everything of possible news or picture value and presenting this information in a usable form. The dividends, of course, come in wide coverage which will make people aware of your musical venture and increase attendance. This outline of story sequence applies generally to any presentation of music.

From long experience on both sides of newspaper and magazine desks. as a newspaper reporter and magazine editor, and in placing stories as a public relations woman advance a few emphatic don'ts,

If a newspaper misspells names in your story, don't telephone the office and berate the editors. Try to understand that these people know how important names and titles are to their owners and friends, and make every effort to have them correctly stated. But errors do sometimes creep in and a linotypist is not infallible. Still should you feel it absolutely necessary to call attention to the error, do it courteously and accept the paper's apology in good faith. Above all take the matter up with the person who handled the story, not with the managing editor or the

immensely valuable to you to sacrifice it to your irri-

IRIS TRACY COMFORT

Iris Tracy Comfort

Another don't: Don't take up the time of newspaper people, who are tyrannized by deadlines, with floundering or irrelevant details. Whether you are being inter-, viewed or whether you are placing a story you wrote. have your relevant details in hand and advance them clearly and concisely. Don't attempt to impress these people who may have just finished interviewing celebrated artists. You will find them generally kind and intelligent, and you will have their respect if you deal with them on a perfectly honest basis. On the other hand, don't unsell your product, which is music and important, by a timid or apologetic approach.

Photographs

Don't allow a photographer to direct you to pose in a technically wrong position. If your hands must hold your instrument in a certain way, tell him so quietly. He will understand and thank you, because he is a photographer, not a musician, and may not have known certain facts. But again, remember that the camera angle distorts certain positions, and that what might appear a cramped position will look quite all right on a photograph

Don't be affronted when a photographer suggests a pose that may seem slightly undignified to you. I saw Serge Koussevitzky, conductor of the Boston Symphony Orchestra, express approval by a forefinger touching thumb gesture for a photographer, appealing to a newspaper audience. And two weeks later I heard the conductor of a small and (Continued on Page 172)

Interpretations in Jazz

A Conference with

Duke Ellington

Renowned American Composer, Pianist and Band Leader

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

The fabulously popular Daix Ellington holds the unique position of raiking as the "classic" representative of jour. In addition to the originality of his performance of the keyboard and with the batten he has to his credit of his males compositions, all in the jour lation and was a large state of his males compositions, all in the jour lation and was the his credit of his males compositions, and in the jour lating the property of the policy of the males of his males are stated and the musical pith for a constant of the musical pith greening and staves manner. White variations, all the state of the policy of the

no estaphone directory. Still, business year a fouch and go mother until 1927 when he was booked for the ColOlds, his became of his first real triumsh.

Olds, his became of his first real triumsh.

Binglon toursed England and the continent with stratestimal accidim. His performances were considered
modern.

Manufacture of the manufacture of the continent with stratestimal designation of the property and American than more done-bond session, and they were found to be interpretative of authors,

schooled his "Black Brown, and Stign" continent which was the property of the continent of authors,

schooled his "Black Brown, and Stign" continent which was the property of the continent of the contin

AZZ today is no longer the jazz of twenty years ago. When I began my work, jazz was a stuntsomething 'different'. Not everybody cared for jazz, and those who did felt that it wasn't 'the real thing' unless they were given a shock sensation of loudness or unpredictability along with the music. For that reason, I feel that I was extremely lucky to enter the picture when I did! I had to teach myself to read music; I relied on instinct rather than knowledge to guide me; and had to develop many techniques in spotlight positions. When I was playing at the Cotton Club, for instance, I had the luck to be engaged for three days at a theater in mid-town. All went well, and on the third day, they told me I was scheduled to open at the Palace Theater tomorrow! Now in those days, the Palace was the country's ranking vaudeville theater, the goal of every seasoned player. I was completely bewildered by the idea of opening there with no special preparation—but I had to be ready.

The Elements of Luck

"Nor was that all! I was also told that it would be my duty to announce my own numbers. Up to that time, I had never spoken a word from a stage. Still, I had to do it. In trepidation, I groped my way toward the footlights, trusting to Providence to put the right words into my mouth at the right moment. After, I was praised for a new style of announcing! I have no idea what kind of "style" it was! Again, the first time I ever lifted a baton was when I conducted the personal appearance opening of Maurice Chevalier, Again, I had no idea what to do-but I did it! I was lucky, indeed, to begin when I did. But perhaps I should

define my notion of luck; to me, it means being at the right place at the right time, and doing the right thing before the right people. If all four rights' are in good order, you may count yourself lucky. And this, precisely, brings me to the question of luck or rightness, as it concerns the youngster of today who dreams of a career in jazz,

I a career in page.
"He still needs to be lucky to get to the top—but the rate of those rights' has changed so that the chances for a start like mine no longer exist.

The Expression of an Age

"Jazz today is by no means the formless, chancy, Jazz tonay is by no means the formers, chanty, irresponsible medium it was around 1920. It is impossible to stress this sufficiently. A certain psychologpossing to stress this summertally. A certain psychological element enters into jazz which can work great ical element enters into Jazz which can work great harm to the chances of the enthusiastic young player; marin to the chances of the enthumastic young player, there is a vague feeling that 'classical' music means there is a vague reening what chassical music means hard work while jazz represents the livelier aspects of pure fun. Well, that may be so—to the listener! It pure run, wen, that may be so to the assence it certainly is not the case as far as the performer is concerned. The jazz musician today needs the most concerned. The Jazz musicial today needs the most thorough musical background he can possibly get. He needs to be more than moderately expert on his instrument, whatever that may be; he needs to have the kind of theoretic mastery that can solve all sorts of king of theoretic massery that tall solve an solve of harmonic and arrangement problems without a monarmome and arrangement property without a mo-ment's hesitation; most of all, he needs to be acutely ment's hesitation; most or an, ne needs to be acutely aware of musical history and the position of jazz in

hat history.
"What, actually, is jazz? A matter of trick rhythms. "What, actually, is jazzy a matter of trick rhythms, blues-notes, and unorthodox harmonies? I think not. blues-notes, and unorthodox narmonies? I think not.

Those matters may enter into it, but only in the nature

"MUSIC STUDY EXALTS LIFE"

of a result and not of a cause. To my mind, laz is of a result and not of a cause. To my mind, lazz it simply the expression of an age, in music. Think of simply the expression of an age, in music. Think of the terms classical music, romantic music, An entire the terms classical mind—a picture of the way people picture comes to mind a picture of the way people thought and felt; an expression of human reactions thought and feit; an expression or numan reactions to the conditions under which they lived. You wouldn't to the conditions of the conditi to the conductors under the wouldn't dream of associating a certain rhythm, or a fixed tone dream of associating a certain, or a fixed tog-quality with either of them. Jazz is exactly the samequality with either of course, but in the large, over-all pattern of its expression. Just as the classic form rep. pattern of his expression, other and the chassic form represents strict adherence to a structural standard; just as romantic music represents a rebellion against fixed as romantic music represents a recently against fixed forms in favor of more personal utterance, so jazz con. forms in layor of more presented and energes as tinues the pattern of basics of the freest musical expression we have yet seen To me, then, jazz means simply freedom of musical speech me, then, jazz hitchis of this freedom that so many varied forms of jazz exist. The important thing to remember, however, is that not one of these forms represents jazz by itself. Jazz means simply the freedom to have many forms!



DUKE ELLINGTON

"Let us go a step further. In its opening the way for many kinds of free musical expression, jazz is peculiar-American. Thus, the American character of jazz derives simply from its freedom rather than from any specifically American line of musical descent. In the case of other lands, we say their music is 'typically French, or Italian, or English, if it follows a traditional pattern (whether of melodic line, harmonization, arrangement, rhythm, or anything at all). We say that music is typically jazz, or typically American, if it follows no pattern at all! Even the Negroid element in jazz turns out to be less African than American. Actually, there is no more of an essentially African strain in the typical American Negro than there is an essentially French or Italian strain in the American of those ancestries. The pure African beat of rhythm and line of melody have become absorbed in its American environment. It is this that I have tried o emphasize in my own writings. In Black, Brown, and Beige, I have tried to show the development of the Negro in America; I have shown him as he is supposed to be—and as he is. The opening themes of the third ovement reflect the supposed-to-be-Negro-the unbridled, noisy confusion of the Harlem cabaret which must have plenty of 'atmosphere' if it is to live up to the tourist's expectation. But—there are, by numerical unt, more churches than cabarets in Harlem; there are more well-educated and ambitious Negroes than wastrels. And my fantasy gradually changes its character to introduce the Negro as he is—part of America. with the hopes and dreams and love of freedom that have made America (12) have made America for all (Continued on Page 172)

OING BACK to the day of "the greatest singers the world has ever known,"
and to the days immediately following. we learn that the order of the day was "Supnort the voice from the chest." The question now is, was this support purely breath support or was the tone supported from the chest? In other words was the resonance of the chest used to amplify the resonance of the head?

Bassini, who was a pupil of Crescentini ("the last of the great singers that Italy produced"), in speaking of "falsetto" says that the theoretical signification of the word "falsetto" is not that voice which imitates the woman's voice, but "all are falsetto tones which are not produced from the chest.

Mancini (1716-1800) supported the voice from the chest, and he was a pupil of Bernacchi, one of the greatest, and the most florid singer the world has ever known. Sbriglia made the head voice, supported from the chest, the basis of vocal development; the chest support making the tone brilliant and powerful.

In connection with the Bassini-Mancini period there is one point that will greatly assist us in our investigation; that is, that prior to the coming of Garcia the second (1805-1906), the voice was divided into two, and not three registers. Cassini (1606-) named them "natural voice" and "feigned or falsetto voice"; while Mancini named them "natural or chest-voice" and "artificial or head voice." Also Mancini demanded that the two be united and equalized. Therefore since there were but two registers, there was not the Garciaintroduced third register with its pronounced break in the low range, and its resultant masculine-like tone to contend with. And significant it is that we are speaking of the foundation of the development of the greatest voices the world has ever known, Faustina (1695-1783) was noted for her unequalled agility, brilliant embellishments, and exquisite trill; Cuzzoni (1700-1770) was known as a mistress of her art, her high notes unrivaled in clearness and sweetness, and her trill perfect; Banti (1759-1806) is spoken of as having a voice of most extensive range, while her agility excelled most singers in the brayura style; then there was Ansini whose tenor voice is described as sweet and powerful; as for Bernacchi, it is recorded that on one occasion when Farinelli, lauded as the greatest of singers, had given an exhibition of his wonderful dexterity, Bernacchi, not to be outdone, arose and poured forth a veritable torrent of florid embellishments which so astounded Farinelli that he begged Bernacchi to accept him as a pupil.

Now since all of these wonderful singers, save Ansini, were florid singers, it stands to reason that they did not carry into the high range that which we of today name "chest-voice," for that would have made their astonishing dexterity impossible, inasmuch as there would be a constant drag on the voice. Then, since it is only through the use of chest resonance that "feigned," "artificial," "falsetto," "head voice" could be made true voice and powerful voice, how did Mancinis "natural or chest-voice" become the means to that end? Is not the answer in Mancini's demand that the two be united and equalized? Then, how were they united and equalized?

An Interesting Query

Suppose that it were possible to empty a resonance cavity of air, would there be any resonance without air? No. Then it is not the cavity itself that is the resonator, but the air in the cavity. Then since it is the air that is the resonator, wherever there is confined air there will be resonance, hence all of the air containing cavities and cells from the forehead to the pit of the lungs resound together. Therefore, there are not several resonators, but only one, and that one the air in the lungs, bronchial tubes, windpipe, larynx, mouth, throat, nasal cavity, and passages, and the smaller cavities of the skull. Therefore, the air in the lungs is just as much a part of the resonator as is the air in the cavities of the head, while the amount of sounding air in the lungs is many times that of all the cavities put together. So that chest-resonance, faint in some cases and strong in others, is ever present. The physician knows this when in testing the lungs he places his stethoscope on the chest while the patient says ninety-nine, pulmonary, and so forth.

Chest Support In Singing

by William D. Armstrong

Then if chest-resonance is ever present, why, in the becomes fixed on the larvax, Almost instantaneously majority of cases is it too faint to be perceived? Submit the question, as all other questions pertaining to voice should be submitted, to the judge of the supreme court of investigation, that is, "judge psychology," whose decisions always are final, and the answer will be "an upward displacement of the larvnx." Then. how does the larvnx become displaced? Through a teen age contracted habit of speaking in a too highly nitched tone of voice, and in singing, through strict adherence to "head voice." In what way does this displacement cause chest resonance to be faint? If the reader will place a finger on the larynx and a hand on the chest while producing a "falsetto" tone two things will be noted, first that the larynx has taken a high position and second that only a faint vibration in the chest is felt. Then, upon imitating or producing the deep tone of a basso or a contralto it will be noted that the larynx has greatly lowered, while a strong vibration in the chest is felt. Further, if while producing this deep tone the larynx is moved from side to side, a grating of the larynx on the spine is felt, whereas, when the falsetto tone is produced no such grating is felt. In this grating we have a contact of the larvnx with the spine through which the vibrations of the larynx are transmitted to the air in the lungs, thus setting up resonance in the chest. To illustrate: In the erection of the steel skeleton of a building, an electrical riveter is used to unite the steel beams. When the riveter touches one of the rivets used, the whole skeleton of the building and the surrounding air is set vibrating; the vibrating ceasing with the removal of the riveter.

The Position of the Larvnx

Now the beating riveter represents the larvnx: the contact of the riveter with the rivet, the contact of the larynx with the spine; the skeleton of the building. the bony framework of the chest; the surrounding air, the air in the lungs; the removal of the riveter, the displacement of the larynx, and the ceasing of the vibration, the loss of chest-resonance. Now when the muscles which draw the larynx up and away from the spine and those which draw the larynx down and back against the spine are equally contracted, the position of the larynx is central. So that a position half an inch above or below the central position is a displacement, Therefore, in the average case, and with the exception of cases in which habitual use of falsetto, or strict adherence to "head voice," or a nasality has caused a great elevation of the larynx, a lowering of only about half an inch places the larynx in contact with the

And so, through simply lowering the larynx about half an inch, head resonance is reinforced by deeper. fuller, nobility giving chest resonance; that balanced resonance heard by the sensitive ear in all great voices from soprano to basso. Evidently it is this position of the larynx that investigators have in mind when they agree that tone is at its best when the position of the

VOICE

How then may this proper position be established? Like everything else touched by science, it is simplicity itself, Giving no thought to a vawning sensation, or a sombering of tone, which can cause an excessive lowering of the larynx, and at the same time exert a drag on the voice, or to nasality which prevents a lowering of the larvnx, fix the mind on the chest, at a point about three inches from the top of the breast bone, and with the chest elevated and the mouth opened with a natural smile (Mancini), direct, not force, but breathe, sigh each tone of the entire range to that point. In this we are using mental persuasion instead of physical coercion.

The instant the thought "voice" enters the mind, the subconscious mind, associating "voice" and the organ that makes the voice, with the decision to direct tone downward to the chest a message "downward to the chest" goes to the motor area of the brain and the larvnx moves downward.

The mind cannot be occupied with two opposite impressions, such as downward and upward, at the same time, so that as long as the thought "downward to the chest" prevails the larvnx will hold its new position, or until the counter-thought, "upward to the head" causes it to rise from that position

Directing the Tone Downward

Through concentration of the conscious mind on "downward to the chest," the impression finally finds lodgment in the subconscious mind, and like all other new bodily activities which have been impressed upon the subconscious mind, directing each tone of the entire range to our given point on the chest becomes "second nature," and having become "second nature," no greater effort is involved than in directing tone upward to the head.

Through directing or sighing the tone downward to the chest, the voice is, as it were, resting upon the chest instead of upon the throat, thus permitting that muscular freedom so essential to a facile technic Mancini supported the voice from the chest to, as he said, "leave the throat free."



To start the voice on a sigh we use the prefix h, because being an aspirate it initiates free use of the

All three exercises are to be sung first to the vowel ŭ, and then to each of the vowels e, ā, ĕ, ä, ŏ, ō, ōō, or, e, ai, eh, ah, aw, o, oo. The vowel u, as in the word study, is next in order to the "natural" yowel u. "natural" because it is produced with the least effort. and hence with the least possibility of throat contraction which prevents a lowering of the larynx, contraction that often accompanies the utterance of "ah". Also, "ŭ" is the modification of ah through which the voice is carried above f-natural, fifth line, treble staff, without injury to the vocal bands. So that in starting with "u" instead of "ah" we are anticipating this important modification. The only novelty about the use of "" is the con-

scious use of it. Most singers, and especially coloratura sopranos unconsciously take (Continued on Page 166)

The Pianist's Page



Chips from the Block

Vivid, arresting imagery often brings results instantly which plodding, prodding teaching takes months to accomplish. Picturesque "slogans" spoken dramatically by the teacher and written in the student's notebook are among the best of such devices. Here are some recent shockers which I have found

- "Play with your paws, not with your claws!" "If you drop, lt's a flop!"
- "Caress, don't press!"
- "Easy, not squeezy!"
- "Don't strike your keys, stroke them!" "Up touch . . . to take the cuss out of percussion!"

To acquire free, floating elbows I impress on the student that the elbow is the body's chief relaxer, balancer, and "steering wheel" . . . (Just test this, and see for yourself) . . . To emphasize this point I ex-"Elbow light, body right!"

"Violinists have bows, pianists have el-bows!" "The elbows are your Floating Power."

"Your elbow tight? You'll surely smite!"

"Steer that phrase with your elbow!" A tight, excessively curved thumb is treated with many slogans . . . sometimes in connection with the thumb's inseparable companion, the elbow tip, other

"Light elbow, loose thumb;

"Tight elbow, 'bum' thumb."

"Flip your thumb and float your elbow!" "Not ln use? Keep it loose!

"Tight thumb, pianist dumb!"

"Thumb held high? Bumps thump by!" Here's one jolting exclamation, used only when a

student's melody playing is excruciating: "Remember, that's a melody, not a smellody!"

And that (I hear you say) will be enough for today!

2. An Octave Check-Up

Here's a little "examination" for you on rapid light or brilliant staccato octaves. . . . Try to reply to the questions before referring to the answers which follow

1. What is the best position of the hand in playing

by Dr. Guy Maier

(a) light, rapid octaves (b) brilliant, incisive octaves? 2. What differences are there in technical approach

(or execution) between (a) an octave passage played on all white keys (b) one played on black and white keys? 3. What is the function of (a) the wrist (b) forearm

- (c) full arm in octave playing? 4. How are quick repeated note octave passages
- 5. When a rapid octave passage is to be learned what
- is the first detail to settle? How to practice it? 6. What is the function of the fingers in playing
- 7. When a rapld or brilliant octave passage gives

trouble, what are the specific items to check up on? 8. What "feeling" in arm and hand must be cultivated in octave playing?

1. Rapid or brilliant octaves are best played with high hand (wrist) held well in and over the keys.

2. Almost none; both are played by the fingers with varying degrees of reinforcement from hand and arm. The black-and-white passage will naturally have a very slight "oiling up" in and out arm movement . . . This movement should be reduced as much as possible. It is, of course, much more marked if the fourth fingers are not played on black keys. Fourth fingers on black keys substan-

. All of these are simply reinforcements to the strong finger tips which are the chief octave-producing agents. Besides added power the larger muscle masses (forearm and full arm) offer the necessary impulse-implementation for accents and reduce

4. With "finger octaves" shaken out toward the thumb

from the rotating forearm, and with vibrating hand. 5. Since the best way to learn fast octaves is through impulse practice of twos, threes, fours, and so forth, always look first for the smallest intervals in the passage. Practice these in groups of two (or sometimes threes) with instantaneous preparation over the succeeding group. Then combine in

longer groups of fours, sixes, eights, and so on. If you will look at your Grieg Concerto (Ditson edition), bottom line of Page 12 you will find:



(only one clef is given, to save space) which divides



"MUSIC STUDY EXALTS LIFE"

while the passage on the line above this divides nat.

On Page 9, second line, the left hand is of course



Examples A and B are variations of the opening motive of the concerto which first divides into twos and ones



(At first, practice octave passages interspersed with chords, like the above, as "straight" octaves without

. I hardly need to add that all octave passages should be constantly practiced very slowly, relaxedly, fortissimo and staccato, hands separately and together. without pedal and without looking at hands, notes or keyboard. ("Ouch! All that?" I hear you say... Yes. it's the only way to attain security, speed, endurance.) 6. Since it is the fingers which actually play the

octaves, the pure finger-octave strength of the first and fifth fingers, and first and fourth fingers must be developed to the utmost. No planist can become a good "octavist" without powerfully developed finger octaves. Now read again question and answer

7. Check up on (a) high wrist (b) key-top contact before playing each octave (c) excess or lost motion on the part of wrist or forearm . . . keep your octave mechanism quiet! (d) swift preparation before playing each octave . . . don't "stick" on the keys . . . flip right over to the next one. (e) thumb too tight? (f) beware too much substitution of wrist or arm for fingers. (g) Are you thinking in single octaves or in impulses of four or more

8. The ideal octave "feel" is that of shaking marbles out of the sleeves, that is, a strong forearm rotation toward the thumb, with a slight hand (wrist) vi-

3. A Thought on Teaching

I never set limitations on any of my students-limitations of talent, intelligence, capacity, physique (including hand conformation) for I know that the student himself is only too painfully aware of his own limitations, usually exaggeratedly so. I have so often been mistaken, having found to my surprise that some student who seemed closed up, untalented, puny, unattractive—suddenly developed into an excellent pianist, personality, and musician

So I hope we'll all be wary about sitting in judgment on our students. Think of these sensitive youngsters, many of them misunderstood by their families and teachers, already appallingly conditioned by their upbringing and so called education, constantly reminded of their circumscribed capacities and shortcomings. . . . It's a wonder that any of them ever snap out of it, and it is a great tribute to the miraculous power of music that many of them find salvation and adjustment through the guidance and sympathy of their plano teachers.

So, when a new student comes to me I cheerfully and confidently set a goal which has hitherto seemed far beyond the abilities of the student himself. Having assumed that he will reach the goal I gradually insinuate into his consciousness the assurance that it is quite within his grasp. . . Then while I light up the way by positive, intelligent, concentrated teaching methods the student is pushed along and the results are invariably rewarding. . . . I can point to dozens of students who were not (Continued on Page 165)

THE ETUDE

HE BACKGROUND of any accompaniment for the organ is the real preparation previously done on the piano, Before one takes an accompaniment to the organ one must know the notes and know them well. Too much time is wasted learning notes on the organ (now that organs are more accessible than they used to be). One must remember that most of our accompaniments are written for piano, therefore, after we know the notes thoroughly, we must try to picture how they will be most effectively played on the organ; for something that sounds well on the piano is not necessarily going to sound pleasing on the organ. For instance, when there are arpeggios in the piano accompaniment, they should be carefully played on the organ with the proper harmonic background (it is a good idea, for the most part, to omit the arpeggios entirely). The important thing in this case is to keep the rhythm going well.

Some parts of the plane accompaniment sound thin on the organ, and these parts must be filled up. When the harmonies are too thick in the treble and in the bass, the middle voices should be filled up. For example, we can use the accompaniment from the "Messiah" as it appears in the edition of T. Tertius Noble and Max Spicker. The accompaniment sounds well on the piano just as it is written, but if one plays it as written, on the organ, the result is "fierce." To begin with, there must be a continuous background of the harmony. Even when the "Messiah" is sung with orchestra there is a continuo, for the most part, played on the organ as a background to the instruments. This continuo is all the more important in our arrangements for the organ. The rich harmonies are there if we will only take the proper care to put them in the right places on the keyboard. Here, for example, are the first measures of Comjort Ye, as they appear in the vocal score (Ex, 1), and below (Ex. 2) is an example of the way that they should be played on the





It should be remembered that just the notes alone are not the most important phase of an organ accompaniment. As I have said above, the notes must he right before we start, but we have to rearrange the piano accompaniment to suit the organ if we are going to make the accompaniment sound well on the organ. Excellent singing and choir work are often rulned by bad organ accompanying and most of this is due to

I still maintain that the organist should prepare his accompaniments well in advance, before he meets his choir or soloists. It gives one so much pleasure to do a first class job of accompanying for the choir and soloists, who in turn are able to do their very best.

There are all sorts of little things that appear, shall I say, between the lines in all styles of accompaniments. These are the little nuances made here and there in cooperation with the singer, and the bringing out of inner voices. A good piano accompanist never neglects these details; an organist seldom pays any attention to them. For example, here follows a bit (Ex. 3) from O Rest in the Lord from "Elijah" as it appears for piano; following it (Ex. 4), is an example of the way that I think it should be played on the organ (with some suggestions as to variety which the piece needs).

MARCH, 1947

Organ Accompaniments

by Dr. Alexander McCurdy, Jr.

Editor of the Organ Department



When one uses his imagination in accompanying, he can achieve good results, even if he has to play music for singers which perhaps isn't as good as he would like it to be, remembering that it is possible to make something great out of something that is trite.

A great deal has been written about registration for solo accompaniments. It is well to remember that proper support should be given to the soloist. The organ always should be just under the soloist as he sings. When there are interludes, it is perfectly all right (if the selection warrants it) to use considerable amount of tone, coming back to the proper background when the soloist enters. I find that in accompaniments which move along at a fair pace, the organist is timid about using upper work. For clarity, one must not be afraid to use some super couplers, or some four foot and two foot stops adding some off pitch stops. When one plays always should be with him."

an accompaniment such as the tenor aria from the "Messiah," Every Valley, he should be careful to use a combination that is clear and light. There are accompaniments which definitely demand a dark, heavy tone. There are accompaniments which demand a light, clear tone. For the latter type of accompaniment on a two manual organ a combination like this would be suit-

Swell: Flutes 8'-4' Great: Flutes 8'-4' Pedal: light 16' All 8' and 4' coupler.s Play on Great

Then for a dark tone try a combination like this: Swell: Flutes 8'-4'

Strings Great: Flute 8' Pedal: light 16' Only 8' counters Play on Great

There are certain combinations for accompanying which must be set ahead of time if the organist wants to do a fine piece of work, providing he has an adequate organ with general pistons or one that can be set up by manual pistons. They should be set for solos and accompaniments on swell and great, also soft, medium, and loud ensembles. I am asked continually about the use of tremolos and celestes in accompaniments. If the tremolos are not too violent and the celestes are not too prominent, I see no reason why they should not be used with discretion,

I do not know who sald this but it is a true saying and an important one for every accompanist (partlcularly the organ accompanist) to remember and heed. "The accompanist should be the humble servant of the soloist; he should never follow the soloist but

When the Pianist Plays the Organ by Harold Helman

in the London Musical Opinion

play the organ well, or vice versa. The natural position of the hand should be of first consideration, and the thumb may be used freely on the black keys. In pianoforte playing the actual attack of the key is of the greatest importance. In the technique of organ playing-so long as the stops are drawn-lt matters not (to the same extent) how the act of touch is prepared, for the volume resulting will be according to the registration, but the release of the organ key is of vital importance. The speed and accuracy of real organ music can be mastered at the piano, and when this has been done it should be taken to the organ, the pedal part added, and due attention paid to the tone color of the Instrument. It has often occurred to me that many pianists would benefit by a course of lessons on the organ, thus proving that

HERE is no reason why a pianist should not there are wheels within wheels, the one being a help to the other. It would afford a good system of training for the pianist in sustained music or works of the polyphonic type.

It was Schumann who said that slow practice is golden. For only in slow practice can the value of each single note be proved. Play with the mind, listening carefully to each and every note. This method of slow practice and careful listening is also a great help towards memorizing. Some organists say they cannot play from memory, which need not be true. Every living soul has the gift of memory in some degree, and this can always be trained. I have repeatedly met organists who refuse to try out a new or fresh organ when invited to do so because others are present who are better players. But the real reason for this seeming shyness is nervousness, coupled with lack of experience in extempore playing. Here the homely pianoforte is of inestimable service, for it does not take long for a stout thinker to find out how to begin in a simple way. A knowledge of chords and their inversions, together with a few rules on the elements of form, makes an excellent beginning.

ORGAN

The Competition - Festival by William D. Revelli

ITHIN a few weeks thousands of school music program of our schools. The festival sicians throughout the nation will once again wend their way by train, bus, and car to district, state, and regional instrumental and vocal competition-festivals.

The consistent improvement to be found in the performances of these participating groups, and the constant increase of organizations seeking admission to the festivals is evidence of their influence and value to the progress and development of the entire program of public school music.

That such events are of great significance to young musicians is attested by their enthusiastic response, seriousness of purpose, and determination as the "zero hour" approaches. Many of these "musical prodigies" have spent countless hours in the careful preparation of the compositions they are to perform; all are eager to show the results of their efforts and to prove to parents, school; and community that they have not "labored in vain." Their conductors have worked diligently and long; communities have united in various fund raising projects and everyone is proud in having contributed to the appearances of their school music

As the day of the festival approaches, many details are cared for. Tarnished, dirty instruments suddenly take on a new gloss and shine; dents are removed; corroded shanks become free; sticky valves once again are cleansed and oiled until they work precisely and accurately; worn reeds are replaced; new tympani heads, drum sticks, and miscellaneous items are purchased; uniforms are cleaned and pressed; and hundreds of other sundry items are cared for until everything connected with the festival is in readiness for

When we consider the time, energy, and effort spent annually in the preparation of these festivals by thousands of schools in every part of America, it is not surprising to find that some administrators question their educational values or the advisibility of recommending such projects.

Participants

During the past two decades music contests have passed through several stages of "growing pains," From the old type of "knock-down drag-out" ranksystem type of contest, where one organization was the winner, to the present, well managed competitivefestival, where all participants have the challenge of Divisional Ratings, has been a long and difficult journey. That detours, dead-ends and the like, falled to halt the progress of this great program can be attributed to the foresight, determination, and indomitable courage of those music educators of bygone days, and it is to them, that our present competitive-festival programs owe so much and should be forever ex-

The success of our present-day music festival is dependent upon the cooperation, understanding, and unity of purpose of at least five agencies, namely: (1) Participants. (2) Teachers-Conductors. (3) Administrators. (4) Adjudicators. (5) Public Schools.

Competitive-festivals exist for the participantsnamely-the students. Too often however, such is not the case. In many instances, we find that the primary objective becomes that of establishing a winner. Such objectives are false and are responsible to a large degree for the lack of sympathy to be found among administrators who rightfully regard the program as a motivation in the development and improvement of

participant, who recognizes the true values of the festival, gains much from his participation, while the participant, whose sole purpose is that of being a winner, represents one of education's most violent enemies

It should be emphasized that the attitudes, reactions, and concepts of students, administrators, and school patrons toward the festivals are largely determined by the individual conductors. For it is they who are responsible to a marked degree for the molding of proper attitudes, and the establishment of fundamentals so necessary to the proper development of the student's character and his place in this complex world

That there is much to be learned and gained from participation in honest, clean competition cannot be denied. Character-building, respect, and appreciation for the achievement of others; values and lessons from criticism, favorable or otherwise; the ability to take defeat gracefully and victory modestly; the everpresent problem of "getting along with your fellow man;" ethics, fair-play, opportunity for evaluating one's associates. These plus many other values difficult to define are the advantages to be gained from

The Conductor

The conductor is by the very nature of his position. the guiding force; should he be selfishly concerned with the one objective of winning first place and thereby enter the festival with intents of making a contest of it, then very likely his students will do likewise. Under such circumstances, neither the conductor or his students are realizing the true purposes of the festival and are definitely the losers even though the adjudicator may award them a first division rating. Frequently we have witnessed performances by bands whose only concern was that of their rating. Unfortunately these groups fail to gain much from such experience other than a disappointed rating; on the other hand, an organization whose entrance is based upon the true philosophies of the festival, might well derive much more from its participation although its final rating be other than a first place or division. The values received from such ratings and experiences are dependent upon the conductor's attitude and purpose. Our students and school administrators must be duly informed of these facts and the education of the schools and patrons likewise realized. The conductor whose thirst for a first place supersedes all other factors, belongs to the old contest regime, whose objectives and purposes were totally devoid of current music education ideals. The administrator who will tolerate or permit such abuse of a worthy program, is likewise failing in his duty as an educator. The ideal set-up is when conductor and administrator, each in his own field, realizes his responsibilities and opportunities, and acts in a manner entirely in keeping with the high purpose of the

The modern music festival, if properly organized and administered, will stress all of the afore-mentioned

BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

factors and will minimize the final rating as adjudy factors and will stress the fact n each participant is competing against a standard and each participant is perjection itself. It will emphasis such standard is perfection thereof, it will emphase the point that all participants are competing asting the point that all participants are competing asting the point that all participants are competing asting the point that all participants are competed to the participants are competed to the participant that all participants are competed to the participant are competed t the point that at their than an opponent. The pressure so conceived: intends that this standard rather than an opponent, the press rating plan was so conceived; intends that emphasis be placed upon the participant's progress and achiev be placed upon the partial action as a compare and challengements. It is devised so as to compare and challengements. ments. It is devised one's performance of today as against that of yesters. rather than over that of an opponent The entstructure is based on individual and organization improvement, and whatever competition materialize should be a result of such objectives, rather than the of defeating an opponent.

Through the course of years, more and more one. ductors, administrators and school patrons have be come familiar with the purposes of this form of man sical competition and changes that have evolved in the manner of evaluating performance have mellower the opposition. Administrators favor this type of conpetition as being fair, clean and healthy and the mafority have come to see its values. They have also come to regard the festival as an opportunity for teaching students the ethics and principles of fair competition rather than ignoring its presence and thereby failing to provide for an honest understanding and appraisal of its values. Although a few educator of the past have evinced some opposition to competitive festivals, such opposition is rapidly disappearing since the impetus and motivation which contests have given the music programs of our schools, plus the progress shown by participating groups, have led to a graduit elimination of such elements.

In defense of those who were opposed to the contests of the past, we must admit that the philosophies and objectives of those contests were not desirable from an educational viewpoint. They encouraged winners to win, but gave no heed as to by what means one erged victorious," Then too, while there was but one winner, there were many losers. Ethics and fair play were often discarded by the urge to win, and education's most fundamental obligation to its studentsthe teaching of honesty, integrity, and characterbuilding-was often abused in the thirst for "first

Some Weaknesses of Present Plan

As previously stated, festivals-competitive or otherwise exist for the students, hence when we evaluate the values of such, we can readily see the advantages of our present-day divisional rating system over that of the rank system whereby one organization was declared the winner and all others losers, regardless of their abilities or quality of performance.

Although the present plan represents considerable improvement over the old, there remains much to be done before it will satisfactorily serve its true purposes. The basic philosophy of recognizing artistic performance by granting a first division seems logically sound. However, the means by which adjudicators arrive at such decisions is quite another matter. It is here that our present plan seems to fail. During the past fifteen years the writer has been privileged to act as a judge for hundreds of festivals throughout the nation at which times organizations and individuals possessing varying degrees of abilities were adjudicated. In altogether too many instances, decisions were effected by conditions which should never have been tolerated in events of such importance. Such factorsas the confining of ratings to three divisions, lack of understanding and agreement of standards between adjudicators and participants, impractical score sheets, unbearable acoustics of certain auditoriums, lack of time for provision of helpful comments, inconsiderate scheduling of events, (participants traveling at four o'clock in the morning in order that they can arrive in host city in time for festival appearance). These and numerous other factors have contributed to the lack of uniformity of standards, and the current trend of mediocre performances which have been observed at

In the next issue of THE ETUDE, we shall deal with the most important voice of the festival—"The adjudicator"—at which time we shall discuss his qualifications, influence, and means for his improving future

TULIAN SEAMAN

HE MODERN orchestra, suave and polished and nicely turned, is compounded of sundry ancient voices-viol and pipe and throbbing string-that whet the ear and calm the spirit. This conclave of harmonic sound, a distilled fragment of that vast storehouse from which the very soul of music has evolved, has a long and honorable history.

For instance, Catherine de Medici, wishing to divert the mind of her daughter-in-law, Marguerite de Valois, who might otherwise be expected to find inconvenient diversion of her own by prying into state affairs, commissioned Masques, "attended by viols and hautboys, to play sweet and beguiling airs," thus relieving the royal court of ennui and the rigors of its own society

The "Masques" of Catherine's day antedated by some years that piece by Peri considered by all good musicians to have been the first opera. And the accompanying "viols and hautboys" perhaps foretold the

Early in the 16th century, Marguerite and a glittering retinue made a state journey from Meuse to Liége, Her memoirs recount:

"The boats . . . not all being ready, I was under the necessity of staying another day, . . . After dinner, we embarked on the river in a very beautiful boat, surrounded by others having on board musicians playing on hautboys, horns and violins. . .

And even scholars are prone to forget that Benvenuto Cellini was made horn player to the Pope, as well as goldsmith. And we are told that Benvenuto's father "made organs, clavichords, violins, and harps."

Glancing up and down the outer rim of any modern orchestra, we see first of all the violins. Many volumes have been devoted to the violin and its development by the artists of Cremona, for an ancestor of the violin was the first bowed instrument in Italy.

Development of the Violin

This was called the rebecca, rebecchino, rubebe, and the rubeba. The rubebe, long and slender and a bowed first cousin to the lute, was used by the trovatore (troubadors) of the thirteenth century. The viello was a longer and later form-then came the lira da braccio and the lira da gamba, ancestors of the viole, viola, and viol, which comprised the so-called "setts of viols."

The modern colloquial term of "fiddle," applied in a popular sense to any form of viol instrument, stems from old Saxon speech. The Saxon "fiedel, viedel, fudele, fithel, and tele" (ninth century) emerge from the Latin fidicula, meaning a stringed instrument. The word "fiddle," therefore, is derived from the Old Eng-

One Gasparo da Salò supposedly developed the first small violin in Italy in 1566, "He spent many years," says Beatrice Edgerly, "experimenting with the viol,

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Viols and Hauthoys by Julian Seaman

making it smaller and more delicate, raising the arch and narrowing the sides."

The Amati brothers, Andrea and Niccolò, were the first real artisans of the violin trade, establishing a tradition of expert workmanship carried on by Andrea's two sons, Antonio and Geronimo, But Geronimo's son, Niccolò, added individual perfections of his own and came to be known as "the Grand Amati."

Two famous pupils of Niccolò, Giuseppe Guarneri, and Antonio Stradivari (called "the Raphael of the violin") brought the art of violin-making to the very zenith of accomplishment. Most of the early Stradivari violins retain the name of Amati. So reverently did Niccolò's pupil regard the reputation of his master. that not until 1690 did he use his own name on his violins. The Stradiyari violins may be distinguished by a redder and darker varnish, a wider waist and a gentler slope in the arches.

The recipe for the Stradivari varnish, an important requisite in attaining the full and golden tone of these instruments, was written in his Bible and the secret was buried with him. In the course of his long lifetime, he made nearly 2000 instruments-including lutes, viols, guitars, cithars, and harps, A Stradivari harp is a priceless rarity today.

The viols of the modern orchestra-violin, viola, 'cello, and bass-omit several in-between sizes and shapes discarded as inconvenient or obsolete with the passing years. The early "chest" consisted of six, from the treble or discant viol (violino piccolo) to the double

The names of these viols indicated the size and manner in which they were to be played. For instance, the viola da gamba (leg or knee viol); viola da spallo (held against the shoulder); viola da braccia (arm viol); viola da manno (hand viol); viola bastardo (large viola da gamba); viola di bardone (similar, smaller and more melodious; also called the viola d'amore: the violet or English violet)

The modern viola is descended from the viola da braccia and has been used almost as long as the violin. It is pitched a fifth lower. The 'cello (violoncello) is a child of the viola da gamba; the bass viol, of the violone, or great bass, used almost exclusively in churches of the fifteenth century. The original violone at first had five strings, later six, with a neck marked with frets and a shape akin to the lutes.

The Ohoe

The oldest instrument of the modern orchestra is the oboe, or what is now the oboe. The "hautboy" of Catherine de Medici's "Masques" and the oboe, that harsh and lonely voice of the present day ensemble. are one and the same. The oboe has never flourished as a solo instrument, though there have been instances within the memory of contemporary concert addicts wherein the oboe has been seen and heard for itself alone.

Just who invented the oboe and why, are questions that may never be answered, for who can tell the wherefores of a prehistoric footprint, be the originator pleosaurus or shepherd boy? Invention of the oboe probably was an accident, as Alfred Sprissler has sug-

"The double reed is the simplest of all contrivances,"

heart, flattened an end of a wheat straw, which constituted the apparatus capable of setting in vibration the column of air contained in the rudimentary tube Having gone this far, it was easy to improve upon it and the reed stalk with the rudimentary reed inserted in one end became the form of this primitive instru-

he wrote. "Probably some careless aborigine, a poet at

"The fundamental lateral holes were next added and these, too, were probably results of chance and not of careful experiment. Then a wooden tube was substituted for the reed stalk, still, however, preserving the reed tongue,"

And now, for the sake of further clarity upon a melancholy subject, let us examine the oboe of the modern orchestra. It is tapering and encrusted with stops and vents, and contains a conical column of air set in vibration by means of a double reed. The reed is a mouthpiece made of two leaves of cane, suitably shaped and tuned.

A series of holes pierced in the side of the oboe permits the operator to shorten the column of air by a successive opening of lateral vents and thus produce a scale. In the primitive instruments this scale did not exceed an octave.

The family tree of the oboe is taller and more expansive than those of most patricians who hear it at an orchestral concert. It is related, for instance, to that fascinating family of the cromornas, cousins of the corthols and the cervelas. These species of instruments have disappeared from the music of our day. A few scattered relatives live in the Orient-the Caucasian salamouri, the Chinese kwan-tze and the hitshiriki of Japan.

Gevaert asserts that the double-reed pines held an insignificant place in the instrumental music of ancient Greece and Rome. The first appearance of the instrument we know as an oboe occurs in Sebastian Virdung's "Musica getutschi und aussgezogen" (1511). It bears the name of Schalmey and it is already associated with an instrument of similar construction called Bombard.

Ancestors of the Oboe

The oboe owes its present form to five illustrious ancestors of the Schalmey family. First of the five is the little Schalmey, only seventeen inches long and evidently making up in shrillness what it lacked in size. It had six lateral holes and no keys. Its lowest note was A on the staff. The discant Schalmey was only twenty-six inches long and the lowest note was D.

The alto Pommer, thirty and one half inches long. had low G for its deepest tone and was supplied with four keys, or rather flappers. The tenor Pommer measured some four feet four inches and was equipped with four keys which gave the grave notes G, B, A, and G. The bass Pommer, nearly six feet long, had the customary six lateral holes with four keys.

The seventeenth century made comparatively few improvements in the family. In France, however, the four smaller instruments of the family came into extended use and were called hauex bois, or "high woods." to distinguish them from the two larger instruments, designated by the words gros bois. Hauthois soon became hautbolx in modern French, and oboe in English German, and Italian.

In those early days of the oboe many of the superstitions current today concerning the instrument were started. In those days both reeds and instruments were extremely primitive, and the desired effect seemed to be noise and much of it. (Continued on Page 170)

The Violinist Who Thrilled Your Great-Grandmother

by Stanley S. Jacobs

Frank Sinatra was by no means the first musical charmer in the New World. Ole Bull had a record which, in the days of hoop skirts, moved the dear ladies in a manner quite as sensational as that in which the radio star affects the "bobby soxers."

HE YOUNG Queen of Spain begged him to accept a generalship in her army. A New York newspaper woman wrote that he bore himself "as Adam must have looked in Paradise!" Women bribed his butler for his bath water and treasured it in vials,

A giant Norwegian violinist named Ole Bull was the idol who made your great-grandmother swoon. She was too ladylike to squeal "o-o-h" and "aah!" as her great-grand-daughter does today when Frankie Sinatra clutches the microphone. But she pelted Ole with flowers and some of the bolder girls unhorsed his carriage and pulled him through the streets. Ole was tall and lithe, possessed of restless dark eyes and broad, somewhat irregular features. His manner was rough, even uncouth, yet this seemed to enhance his personality in the eyes of his devotees.

According to the Critics

The New York Herald music critic wrote deliriously: "He is young, unmarried, tall and elegantly formedas beautiful as the Apollo—the most extraordinary being-the most perfect genius in his art that ever yet crossed the broad Atlantic and rose upon the bright horizon of the New World!" Another reviewer "He is the unquestioned St. Peter of the heaven of

stringed instruments!" One critic (male, surprisingly), proclaimed: "His music is full of a fine frenzy that pulls hard

upon the roots of my hair. His face is as luminous as An English fan, the Duke of Devonshire, took pleasure in studding Ole's suspenders with perfect diamonds. Women and men poured gifts on him in an endless

stream: vases, money, hair, wedding rings, watches, shawls, mustache cups, smoking jackets, night caps, oil paintings, cakes, dogs, birds, and hair-shirts. A normally sedate Boston journal excitedly reported the news of a creaky old gaffer who miraculously had been cured of his rheumatism by listening to Ole's

A Child Prodigy

The man who caused all this commotion without benefit of modern press agents, Broadway columnists, and radio chatterboxes, Ole Bornemann Bull, was born in Bergen, Norway, in 1810. At the age of three, Ole sawed away on two sticks aping the musicians he heard in the Bergen Theater. When he was eight, his father bought him a violin, but broke the instrument in a fit of rage when the boy startled the household by eerily playing his fiddle in the pre-dawn hours. But at ten years, Ole was hailed as a local prodigy who could play intricate pieces which confounded even his teachers. His father, a physician, had wanted him to enter the church, and sent him to a theological school, but Ole forsook everything in favor of his violin. He won great success in his native land with

At twenty-one, he went to Paris, but as in the case At twenty-one, he were to Fairs, out as in the case of Franz Liszt, the Norwegian genius was refused of Frank Liszt, the Norwegian genius was refused admission to the Conservatoire. He attended a concert admission to the conservators, the attended a content given by Paganini and the music he heard that night swirled in Ole's brain for weeks.

"I too shall make people laugh and cry with my "I too shall make people laugh and cry with my violin, as that fellow did!" he proudly told his fellow violin, as that lenow dail the product to remove students in Paris. He set himself a productions program of practice, determined to become able to perform the or practice, determined to become able to perform the amazing technical feats of the great Italian virtuoso.

He became ill in Paris, was mothered by a benevolent ne became in in Fars, was mothered by a penevolent lady, and married her beautiful daughter. Soon thereafter he gave his first Paris concert, with Chopin, no less, on the same program, Then he went on a triless, on the same prostant, then he went on a tru-umphant tour of Italy. Ole was incapable of staying umpnant tour or many. One was measure or staying in one place. He insisted that his wife and children in one place. He insisted what me wife and cultured remain in Europe while he toured the capitals of the remain in Europe while its toured the capitals of the world. He became one of the most lionized musicians

f any generation.

Ole sailed for America in 1843, lured by the tales of Ole saliest for America in 1985, juried by the tales of incredible fees paid to European artists. He gave his first American concert in Manhattan's Park Theater.

A checkerboard audience of aristocrats, business pen-A checkerboard aumente of a sistemats, business per ple, housewives, and men-about-town were drawn there ples to the midst of his ple, housewives, and men-about-town were drawn there by Ole's European glory. In the midst of his perform. by Ole's European giory. In the initiat of his performance a string snapped. The towering Norwegian ance a string snapped. The towering Norwegian grinned, winked, and finished on three strings. The grinned, winked, and ministed on three strings, Too house exploded in admiration. The story spread he

ame. Ole used an almost flat bridge on his violin, so that Ole used an almost hist thrage on his vious, so that he could play on all four strings at once with beautiful he could play on an rour strings as once with beautiful effect. This "quartetto" playing was a sensation with effect. I'ms qualified bow was so long and heavy

A Natural Gift

Today's music historians concede that Ole Bull had Today's music mistoriate which might have carried him to even greater heights. It is conceded he was one of the most proficient fiddlers who ever lifted 2 bow. But he was not merely a virtuoso, "His power

ENTERTAINMENT IN AID OF THE Old South Preservation Fund, In Old South Church. Thursday Svening, Jan. 29, 1880. FISH JUBILEE SINGERS. Ralph Waldo Emerson. Oliver Wendell Holmes MR. STRAUSS PEDDENADIDIE. MR. STRAUSS Battle Hymn of the Republic FISK JUBILEE SINGERS DR OLIVER WENDELL HOLMES, The Mother's Prayer, · OLE BULL Composed and performed by The Concord Hymn, RALPH WALDO EMERSON The Gospel Train, FISK JUBILEE SINGERS DR OLIVER WENDELL HOLMES Readings, | Doom addressed to the Firsk Jobilee Singers, Whitner Together, Mrs. A. C. L. Fatrates DR. OLIVER WENDELL HOLMES. WHEN EMERSON AND HOLMES PLAYED

SECOND FIDDLE TO OLE BULL

of conveying a highly poetical charm, a power which is absolutely beyond any trickster or ordinary performer, redeemed him from the reproach of charlatanism" says Grove's Dictionary of Musicians. "If Ole Bull had gone the right way, he would have been the greatest of all violinists!" said Joseph Joachim, himself one of the immortals. But Ole had an inevitable habit of introducing sensational and sentimental novelties demanded by the public of that day.

He probably knew his limitations, at least he never played the classics in public; his programs consisted largely of his own compositions, which were show pleces, and folk tunes which he played exquisitely if a little on the sentimental side. Yankee Doodle; Home, Sweet Home, and Arkansas Traveler kindled fires in the hearts of the humble and the great alike. Henry Clay fervently embraced Ole Bull when the Norwegian played an especially mournful version of The Last

As a boy, Ole had taken his fiddle into the Norwegian woods and learned to reproduce with it the nature sounds he heard: bird calls, the chatter of squirrels, the crackling of underbrush. Now, touring the backwoods regions of (Continued on Page 170)

ONSIDERING the changes and developments in violin technique that have taken place in the last hundred years, it is amazing that more books of study material have not been written embodying these changes. But the fact remains that almost all the études necessary to the training of present-day violinists were written prior to 1880. Jacques-Féréol Mazas died ninety-eight years ago, yet his Studies are still as valuable to the student in 1947 as they were to the young violinists of his own day.

On this page last November, I commented upon the unwarranted neglect of the Mazas Studies during the last two decades or so, and also analyzed some of the Special Studies to show their merits in the light of modern musical and technical requirements. This month the Second Book will be examined with the same object in view.

As an adjunct to the study of Kreutzer these 27 Brilliant Studies are invaluable, for they demand a flexibility of style that Kreutzer does not encourage. In fact, most students would do better with Kreutzer if they had previously worked on at least some of these studies.

For the development of a flowing, vocal quality of tone and for training in subtlety of nuance, the first study in this book, No. 31, has few equals. The student should be encouraged to give full rein to his imagination and to play the gracefully-molded phrases as expressively as he can, But the expression must be kent within the limits of rhythmic accuracy, In this direction there are many pitfalls for the careless student, and even the careful ones may have difficulty at first in giving each note its exact value. When a nunil can play the study expressively and in strict time, the teacher will find it useful material for a discussion of the rubato, if he judges that the time is ripe for its introduction.

The same remarks apply in a great measure to Nos. 38 and 40, though No. 38 is more difficult because of the many awkward shifts and No 40 because of the higher positions involved Both studies give the teacher opportunity to point out that the bow should be drawn nearer the bridge in the higher positions than it need be in the lower. Work on No. 40 may well be postponed until some of the later studies have been practiced; one cannot expect a pupil to play the elaborate florature with grace and flexibility if he is not at home in the upper positions.

No. 32 is obviously not easy to play in tune, and since good intonation is the first essential in violin playing, the pupil must concentrate on it before giving part of his attention to other matters. Later, the question of a smooth legato must be taken up. As the study calls for much crossing of strings, the technique of Round Bowing should be introduced, if the student has not already learned it. This vital legato element was discussed on the Violinist's Forum Page last December. One more point in this study deserves mention: the plain, dotted, and tied quarters in the G major middle section. Most students tend to confuse the relative lengths of these notes.

Many teachers overlook the value of No. 33 and pass it by. As a matter of fact there is no better bowing exercise in the book. If it is carefully practiced exactly as it is written, with attention paid to every tie, dash, and staccato dot, the sensitivity of the pupil's bow arm will be noticeably improved. For the reasons mentioned last November in the comment on No. 9, thought must also be given to the correct playing of the many passages in dotted rhythm.

Most young violinists thoroughly enjoy an extended passage on the G string; for this reason, No. 35 is deservedly popular. The pupil's natural enjoyment of the study-which, incidentally, should not be taken faster than] = 56-gives the teacher a fine opportunity to impart many essential details of the technique of expression. Any pupil who can play this study well will have no technical troubles with Bach's Air on the G String. It is a good plan, therefore, to let him work on this piece as soon as he has finished with

No. 36 is a valuable martelé exercise and should certainly not be neglected. But it should also be practiced in the lower half, the bow leaving the string after every stroke. Those passages which include two slurred notes in the same bow with a staccato note should be played in the same way; that is, the bow should leave the string after the staccato and again after the second

MARCH. 1947

More About Mazas

The 27 Brilliant Studies

by Harold Berkley

of the slurred notes. Too few études call for continued playing in the lower half, and use should be made of every study that can be so adapted, for a fluent control of this part of the bow is essential to the modern

The arpeggio passages in No. 37 are among the most difficult in the entire book, the E major arpeggio which occurs several times in the middle section making especially heavy demands on the left hand. For this reason, it is well to hold back the study until most of the others in the book have been practiced. But there is much to be learned from it in the way of expressive technical playing.

One might call No. 39 a "triple-threat" study, in that t should be practiced at the point, in the middle, and at the frog of the bow, Each part of the bow calls for different motion of the wrist. At the frog and in the midele, the how should leave the string after each note: at the point both the martelé and the détaché should be used, the bow, of course, remaining on the string. One may consider a fourth "threat" to be present, for the left-hand difficulties are considerable. The study is really a series of broken double-stops, but it should be played as if each triplet were unbroken. For example, the fingering of the first measure, Ex. A, should be as in Ex. B.

Even a quite advanced player can gain benefit from this study. Played spiccato, at a rapid tempo and omitting all slurs, it is a splendid exercise for promoting lightness and coordination in the right arm.

No. 41 is something of a rarity, in that it has extended passages in the lower half of the bow. The assages so marked should be played about halfway between the middle and the frog, the bow leaving the string after each note. Little or no arm should be used, the bow deriving its motion from the wrist joint. In the sections to be played at the point, each note must be sharply articulated. Throughout the study. the accent should be on the appoggiatura, not on the following note. The left-hand difficulties in No. 41 are not exacting, so the pupil should see to it that he derives all possible benefit from its value as a bow-

An entirely different type of bowing technique is to be found in No. 42. Here the bow remains on the string throughout the study. Some arm motion is necessary in order to gain enough length of stroke for the pairs slurred notes, but the détaché sixteenths should all be played from the wrist alone. All accents must be strongly marked, and produced by taking the bow rapidly on the indicated notes. The study should be practiced until it can be played at quite a fast tempo, for the faster it is played the more it develops the flexibility of the player's bowing

VIOLIN Edited by Harold Berkley

A sharp martelé alternating with two slurred notes is the predominating feature of No. 43. Very short bow strokes should be used in all passages marked piano the strokes being lengthened for the passages of crescendo or mezzo-forte. In the Musette section, considerably more bow pressure must be applied to the D string than to the open G, otherwise the repeated G will overpower the melodic line. This section contains a trap for the unwary. The notes flow along easily and comfortably for a line and a half-then comes an octave shift! The student who has not prepared his hand for this shift will inevitably find that he has played the upper E too flat.

There is a good deal to be said for No. 45 as a spiccato study. However, the numerous slurs complicate matters considerably for a student who has not vet acquired a very fair control of the bowing. In such a case it is a good idea for him to eliminate the slurs and play the entire study, including the sforzando passages, spiccato throughout. The slurs can be reintroduced later, if a review of the study is felt to be necessary. Until the left-hand difficulties are mastered, the sforzando passages should be practiced as unbroken octaves.

In No. 46, the demands on both the right hand and the left are fairly exacting, and it should be studied and restudied until it can be played accurately and fluently. In the first three measures and all similar passages, most pupils have a tendency to use insufficient finger grip on the second note of each group. The teacher must be on the watch for this fault, since it is one that can soon become a bad habit. He should also carefully watch the position of the pupil's right hand and arm during the repeated down bows. At the first sign of inflexibility it must be pointed out that at the beginning of each down bow the fingers should be bent, with the arm, wrist, and hand in a straight line parallel with the floor. The middle section should be practiced as quarter notes until the intonation i secure; otherwise the pupil, captivated by the ricochet bowing, will surely forget that playing in tune must be his first concern

Little need be said about No. 49, except that careful attention should be paid to the marks of expression. and that it is at least as valuable when practiced in the lower half of the bow as when taken near the point, All changes in dynamics are better produced by increasing or decreasing the length of the bow stroke than by altering the bow pressure.

No. 50 is entitled "Bowing-exercise," but actually the left-hand difficulties are greater than those of the right hand. Here, as in No. 46, it is advisable to take the groups of thirty-seconds as single quarter-notes until they can be played accurately in tune. Then, of course, they should be practiced as written, and played entirely from the wrist.

In most editions it is indicated the No. 51 be played 'At the point, with very short strokes." But the study is of infinitely greater benefit to the student if he takes it at the frog and repeats the down bow after each rest. The notes themselves offer little difficulty. so the student can concentrate on the flexibility of his wrist and on keeping his right elbow at the same level as the frog of the bow.

Rather formidable problems of intonation and rhythm confront the pupil in No. 56: the key is not an easy one, there are many awkward shifts, and the rhythmic patterns on the (Continued on Page 170)

OLE BULL

"MUSIC STUDY EXALTS LIFE"

How to Teach the Adult Beginner

Q. I have a my pupil a married man reversely one years old who has grown up in he has a fine more and learn quickly. He has a fine much about performing. But he would like to teach plane, so he wants to learn all one of the performing but he would like to learn he had been cause of his ago. He had to learn all one of his ago. He was to have you advise me as the world had been and the learn and I should like to have you advise me as the learn all the world had been as the world ha

A. Your pupil evidently needs some of the material now available that is written especially for adult beginners. I advise you to go to some of the music stores there in New York and ask to see such material. If you don't find what you want, write to the Publishers of The ETUDE and ask them to send you a package of material suitable for adult beginners. Probably this man will progress very rapidly, and I advise you to supplement the material in his study book with the sightplaying of hymn tunes, easy folk songs, and very easy little pieces, playing each one only once or twice and then going on to another even though it is not anywhere nearly perfect. As soon as possible put him on some of the slow movements of the Kuhlau sonatinas or the Haydn sonatas-or other "adult" material.

I suggest further that you ask your pupil to purchase a copy of "Harmony for Ear, Eye, and Keyboard" (Heacox), and that you go through the lessons with him, Give him some dictation too, and if he has not read any music history, urge him to get Theodore Finney's "History of Music" and study it carefully,

Adult students need to go through more or less the same steps as children, and some clue to those which are generally yet the whole thing may be presented considered the greatest, or at least the from an adult standpoint, and the steps most popular. All of the sonatas, howtaken may usually be much longer than ever, are of the highest musical value, children's steps ordinarily are. I am great- and you will find, upon studying the rely interested in having a very much larger cital programs of the great concert arnumber of grown people take up the tists over a period of years, that everystudy of a musical instrument, not in one of them is played. order to become performers or teachers, but just for their own satisfaction; and I in trying to arrange the sonatas in the believe that the piano teacher may get a order of their difficulty. These sonatas very considerable amount of additional business by catering to such pupils-and learning how to handle them. It is an entirely different problem from that of teaching children, and the average teacher will need to study up on both material and K. 280) and G (K. 283) are generand methods if he is to be successful in it.

About Mozart's Sonatas

ADOM PIOCATE S ORDICAS
Q. I. Will you please list Mozart's nineteen plano sonatas in the order of their
greatness, and also in the order of their
disculpy
English Prejudes and Fugues intended for exercises, or are they appropriate recital pieces—Herle.

A. 1. It is utterly impossible to arrange Mozart's piano sonatas in the order of their greatness, for no two people would ever agree upon such a list. It is known ticality of the system of equal temperafond of two of them, the one in C Idea of two of them, the one in C and ligues had been composed before (K. 279) and the one in D (K. 284), and these volumes were organized by Bach, often played them himself in public, and in several instances he transposed Also, I believe that the following are the and even rewrote them to fit his purthe great concert artists today: C major · previously written may have been com-(K. 332), B-flat major (K. 333), C minor

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



where between these two lists.

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary

Shall Patricia Learn Theory

O. Patricia in infe-and-s-ball years oid, and she has taken pinno lessons since she are an analysis of the same pinno lessons since she Fire Denies can play be Falla's Ritual Fire Denies can play be Falla's Ritual Fire Denies of the same pinno lessons she with the same pinno lessons better pinno during her multi-lessons bestder, jud color during her multi-lessons bestder, jud color pinno pinno lessons she with the same position, technic, and the pin pieces, hand position, technic, and the pinno position of the regular fourth metal pinno position of the regular fourth pinno pinno

taught it, and how?

3. What is the price of your "Music Notation and Terminology" and also of "Harmony for Eye, Ear, and Keyboard"?

4. What is sight reading, and how can one learn it?—D. D.

A. I am glad to know about Patricia, and I will try to enlighten you concerning some of the things about which you ask. But I cannot tell you specifically what are all written in the same general style, and all present the same problems, nameyour teacher ought to do in the case of this particular child. Most piano teachers ly, perfect technical control, clarity of believe that the pupil ought to learn the enunciation, and delicacy of phrasing and basic items of theory and general munuance. Those in C (K. 545), F (K. 135 sicianship as he goes along, and that inand K. 280) and G (K. 285) are generally considered the least taxing to play, he ought to be studying music as a lanstead of merely learning to play the piano and those in C hinhor (K. 897), C (K. Suahe so that he is now to read and to 330), and F (K. 533) are probably the understand this language as well as to most difficult. The others would lie someplay or sing. Therefore they teach their 2. There is certainly no material better on the basis of this knowledge they en-2. Here is certainly no mattern never for technical study than the Bach Pre- courage them to transpose their easier for eccument states that the back five ludges and Fugues, and yet they are also pieces into various keys instead of always ludes and rugues, and yet they are also playing them in the keys in which they very appropriate for recital pieces, and playing them in the keys in which they very appropriate for recital pieces, and propring their thing keys in which they are often so used. Bach himself, however, are written. They show them how a are often so used, Bach nimsen, however, are witten, they allow them how a did not consider these compositions from melody is built of phrases, some alike, either point of view, but compiled and either point of view, but computed and counter a new university others entirely different; and the pupils therefore be-Tempered Clavichord" to show the praccome aware of the structure of the music. ticality of the system or equal temperament in tuning, Many of these preludes of the music by clapping or swinging, ment in tuning. Many of these prefuces of the industry exapping or swinging, and fugues had been composed before and this enables them to play with more freedom and therefore with more expression; and of course they teach them phrase rhythm as well as a sure rhythm, showing them how the musical score on posed as exercises for his students. The (They will of course come to know the the printed page represents both of these. (K. 332), B-flat major (K. 333), C minor remainer that were composed to int out the values and the different sorts of (K. 457), P major (K. 533), and D major these volumes were written expressly for measure as ellist the phrase markings.)

They are that the composition of the co They ask their pupils to observe the on earth."—ADDISON.

tempo and dynamics indications, and sometimes they let the pupil change the sometimes they tempo a bit if he thinks it sounds better tempo a bit if the course they expect their pupils, in due time, to learn to read the

All these things and many more must the pupil learn if he is to develop into a little musician instead of continuing to be merely a little puppet worked by strings. But each teacher has his own method of going at all these matters, and it is not for me to suggest either the method or the materials to be used by a teacher in the case of any particular pupil. However, my replies to your specific questions may enlighten both you and the teacher with reference to some of these matters:

1. Music theory is a broad term that covers more or less everything about mu-sic as contrasted with playing and singing. It includes the study of notation and terminology, harmony, counterpoint form, orchestration, and many subdivisions of these, Sometimes courses in sight singing and ear training are included under the heading of theory because such work is connected so directly with the study of notation. But so far as your child is concerned, music theory consists mostly of the things that I have suggested in my first paragraph above, and probably Patricia's teacher has already made a satisfactory beginning on some

2. Practically everyone inherits the fundamental basis of rhythm, although the amount of the inheritance varies in the case of different individuals. This fundamental inheritance must however be developed by guided experience, or training. The occasional use of the metronome may be of some slight use in helping the pupil to play at a steady tempo, but its habitual use is definitely harmful, The function of the metronome is to help the performer to determine the correct tempo as directed by the composer (or the editor), and it has but little value in any other respect.

3. I am not certain of the price of either book, but I believe they cost about two dollars each. They may be obtained, at the regular price, through the Publishers of THE ETUDE.

4. Sight reading in the case of music much the same as the sight reading of language-it is looking at a page of music that one has not performed, and playing (or singing) accurately and intelligently what the symbols stand for. One learns to read music just as one learns to read language-by intelligent practice. If you tried to teach six-yearold children to read English by giving them a volume of Shakespeare to practice on they would probably get discouraged. Similarly, if you place difficult, involved music before a child who is just beginning to learn to play or sing, he will not be able to grasp it. But if you begin with the very easiest music and proceed gradually to something a little harder and still a little harder, your child-if she has a good mind-will learn to read music just as she learned to read English when she first went to school. But let the teacher make certain that the beginning is made on the basis of the very easiest music. even as the First Grade teacher in school had her begin on the basis of the very easiest words and sentences.

"Music is almost all we have of heaven

Mr. Leon was John in the Art of the Mr. Leon was John in his native land. He studied violin with local teachers but by for the land. He studied with with door reacher but by far the greater part of his work was done by self-study, from books. His family did not want him to become o musicion and dis-His family are not want nim to become a musicion and dis-couraged his pragress by refusing to pay for lessons. When he was sixteen he came to Americo olone, not so much with he was sixteen he came to America alone, not so much with the idea of making his fortune, but with that of following his ideal of becoming a musician. When he sailed to America he spent all that he had, other than his possage money, for he spent all that he had, other man his possage money, for a new violin. He foced the New World with nothing more formidable than this violin. In order to gratify his lofty ambition to go ahead in music he realized that it was first necessary to moke a fortune. He had a brother in Philadel-phia who was a candy maker and thus he entered that business. By reason of hard labor, enterprise, and originality. he found himself at the age of thirty years (in 1934) the president of a sizable condy manufacturing company. Mean-while, he organized small ochestros devoted largely to

Mr. Leon was born in Chelm, near Lublin, Poland, October 10.

At the same time he went once a week to New York to study conducting with Paul Breisach, of the Metrapoliton Opera Company, He also studied with Martin Rich of The Curtis Institute of Music, Philadelphia, In addition, he did an enor-Institute of Music, Philadelphia, In addition, he did an enormous amount of self-study, through books and scores, accumulating a large personal library which also includes a vast collection of the world's great music an records. His ideas upon the relation of music to, life are distinctive and indicate what may be accomplished in a relatively short time, with proper enterprise and experienced direction.

while, ne organized simulations are desorted largely to popular music, os o part of a process in teaching himself more about the instruments of the orchestra and the art of

"EVERY man, at the beginning of his career, has the opportunity to look ahead and determine how he wishes his life course to proceed. It is necessary for him to make money, to some extent, in order to live. Now the question is, how shall he look upon this problem? Surely, making money is not the end and aim of human existence! If this were the case, life would be a very drab and useless thing, Music, and the nower of music to bring beauty and joy and human uplift to others has been my innate ambition from the start. I feel sorry for the man who gives all of his thought and energy to making money for his own selfish gratification and wastes it upon useless extravagances and what, in many cases, is cheap dissipation of the gifts that the Almighty gave him.

"It is a good thing for a man to know his own limitations, because in this way he can work incessantly and prepare himself for better things. I worked very hard to make myself a conductor who would be acceptable to a group of the best musicians I could enlist. This is the way I went about it. First, I engaged six men from The Philadelphia Orchestra. We came together and I outlined my objectives to them. They Business on the Side

A Philadelphia Business Man Who Organized His Own Symphony Orchestra "For the Joy of Conducting" Makes Business His Avocation

From a Conference with

Max Leon

Conductor, Philadelphia "Pops" Orchestra

SECURED EXPRESSLY FOR THE ETUDE

were to make up an orchestra that would bring entertainment of the higher type of popular music, that at the same time was good music, to returning wounded veterans, and to hospitals. (The orchestra now numbers eighty-five, all from The Philadelphia Orchestra, including "first chair" leaders.) First of all, I had to learn from the orchestra whether I was acceptable to them. We had some rehearsals and I told the men that I had no idea of introducing symphonic music until I knew enough about conducting such music to do it with confidence and credit. They were enthusiastic During the war our orchestra's aim was to give really worthy programs of inspiriting music in veterans' hospitals. Among the groups visited were the Thomas England General Hospital and the Army Ground and Service Forces both at Atlantic City: the II S Naval Hospital, Swarthmore; the U. S. Naval Hospital, Philadelphia; and the Valley Forge General Hospital, Phoenixville, Pennsylvania.*

"At the conclusion of the war the enthusiasm of the audiences convinced me that Philadelphia should have a fine 'Pops' orchestra, such as those which are now supplying an important need in other cities. The con-

certs were to be confined to light classics. There are and always will be millions of people who might be uncomfortable at a severely classical concert but who are overloyed to hear the light classics effectively played by the best obtainable musicians. Up to this time there was only one permanent 'Pops' orchestra in America, the Boston 'Pops,' After ours was established, several others were started. The organization and management of such an orchestra is a serious business undertaking and is no plaything for amateurs

"At our November concert in the Academy of Music. Philadelphia, we had eighty-one men in the orchestra and as soloists. The rental of the Academy is five hundred and fifty dollars. The cost of the orchestra for two rehearsals is about \$4,000. The price of the soloist may range from (Continued on Page 180)

cher, Lean received grainful mante from the patients, the Americas Reference, and The State of t



"MUSIC STUDY EXALTS LIFE"

THE ETUDE

"MUSIC STUDY EXALTS LIFE"

The Technique of Arriving

From a Conference with

Rudolph Ganz

Eminent Virtuoso Pianist and Conductor President of the Chicago Musical College

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

O YOU KNOW anyone who is not trying to arrive at some destination? There are few human beings who do not have the urge to go somewhere, or get some place. The bricklayer, the store clerk, and the stenographer all have secret ambitions. Each year large cities like New York and Chicago draw a stream of young music students. Most of them have high hope for recognition in the big town, for many were "big shots" in the towns they left behind. The first year in the city may be fruitful; but the second year may reveal that there are other musicians in a large city beside themselves. Real musical competition comes from all of those people who represent the most gifted from every single studio, or school of music in the country, and it will be the tenth, or the "top pupil" who will turn out to be a performer. He may come from Los Angeles, New York, or Kalamazoo, He does not have to be a transcontinental performer; but he can be a local, a district, an eastern, midwestern, or western artist who will appeal, and give pleasure to

audiences, and be equipped to teach. Too many music students aspire to a career without having the right to do so. It is up to the teacher to be frank, and honest. He should say, "You have a very nice talent, and you will be a very good teacher who will be able to perform," or "You have a flair for public performance, and your personality will lend itself to popular success." The teacher should certainly add, "to get to the top you will have to work very hard, and you will have to take disappointments

It was Paderewski who said, "It seems so easy to get there; but it is so difficult to stay there." A few arrive, but those who arrive through a stroke of good luck are invariably slowed down by something that steps in. It took 500,000 planists to make a Paderewski, 100,000 violinists to make a Heifetz, a good 50,000 cellists to make a Casals, and at least a million singers

In my short life, I have seen many wonderful talents. Some have arrived, some have stood still, and others have gone astray. I would say that the proportion among ten gifted students despite all of their ambition for a career would be: three of them will marry early. Now these three have a desire to go on; but they establish a home, and then the first baby

As an example, I recently traveled to a city to give a recital. Among those who greeted me after the concert was a former student of mine who thought that I was going to be very much disappointed that she did not go on with her career. She said, "I have the pleasure of entertaining you at a reception, where my three children will play a Trio by Mozart." I replied, "I see that you have musicalized your whole family. This will be far more satisfying to you in the long run, than had you continued to be excited about your own

Two (2) out of ten quit their careers because of illness or physical handicaps.

Two (2) stand still or fall back because of acute laziness, or the inability to work properly. In many be laid to the home, and its early training. Out of the original ten (10) we have three (3) left.

The remaining (3) will have relatively successful careers if two (2) of them become good teachers who can demonstrate quality of tone, musical speech, understand proportion and continuity in piano playing; and their background should become more general than just musical. The remaining planist or tenth (10)



DR. RUDOLPH GANZ

may combine concert playing with his teaching, and this will strengthen his income, and appease his desire

Opportunities for the Pianist of Today

There are golden opportunities in colleges for good teachers of plano, and many planists are making a good living in their private studios today. A pianist can supplement his income as a church organist, and every symphony orchestra has one good job for a pianist. Let us not forget the vast field open for good accompanists. They are needed by performing artists

Let us glance at the more commercial side of piano playing, and the opportunities that are offered. Every hadness, or the imaging to work property, at many swing using the partial planes who can play good cases it is lack of discipline, the absence of which may swing, and this requires a good technical foundation. "MUSIC STUDY EXALTS LIFE"

All radio stations employ pianists for both swing and All radio stations employ present swing and classical playing, and motion picture studios, and classical playing, and industry places, and recording studios must engage good routine players There is also a new trend in some of the smart cafes in the larger cities to "allow" a guest pianist to feature

The Child Prodigy

I feel that all child prodigies are born five years ton soon. We have had too many of them with short careers because they were appreciated before they were careers because they were appreciated. It is unfortunate that prodigies must have parents, for many wonderful talents have been lost on account of the egotistical attitude of the parents. They so often exploit their children with monetary reasons in mind, and then appears the unnonetary reasons in mind, and their appears the un-scrupulous manager who generally finishes the job. and the prodigy. The juice of the talent is squeezed out before the fruit is ripe.

Today, the standards of excellency of performance are so distinct that a few years in age do not count. It is better to prepare slowly for what is considered your first initial step.

Teaching the Child to Arrive Through Musical Happiness

What greater happiness could await a parent whose child has learned to express himself, however modestly, through a musical instrument; to watch his progress, and see his happy little face when he has accomplished what he has longed and studied for To hear him speak of things fanciful and not tangible. The willingness to achieve, the desire to become one of those who can do something, whose talent however inconspicuous will not be wasted, and whose fragile soul will rise to speak to others.

What parent could desire to have this child remain dull to the better things of life, to the very things that they may not have had a chance to aspire to themselves. What parent could refuse to let his little ones participate in this great cultural movement which has taken hold of our nation. A parent should not aspire to push his child, so that he will have monetary results from him; but to push his child into the enjoyment of music which is his right.

Melody, Harmony, Rhythm, and Color

Melody, harmony, rhythm, and color, will in the end create a permanent personality in the performer. To have acquired them to a certain degree means to have culture. There is no art without culture. So lets begin to teach the most important principles of interpretation to the children at the earliest possible

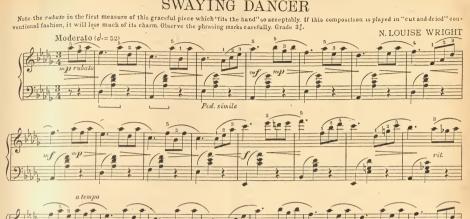
Are not contrasts the most powerful means of commanding attention during a performance? Is not contrast the secret of program making? Why not then teach the small child the energetic and vivifying effects of forte and the soothing blessings of piano? Thus the child begins to live in two worlds, the one which is around us, the outward one, and the more worth-while one which dwells within us and which we call our inward one, Every little exercise, scale, broken chord, arpeggio, interval, skip, and so on should be studied in both forte and piano, thus eliminating from the start that deadly enemy of personality, mf, that compromising go-between, that apostle of indifference, of hesitation, and inferiority complexes.

Any child having acquired the ability to portray two distinctly opposite expressions has mastered the principle of contrast and is therefore on the way to interpretation. In my humble belief, the conquering of the technic of contrast is the first step to worth-while self expression. Yes and no, black and white, day and night, sun and moon, happiness and sadness, life and death, what riches are contained in these contrasts! They command both nature and humanity by their eternal forcefulness of variety and ever-changing

Second in importance as to technical achievement. consider: Evenness of Tone. By that I mean the playing of any pattern, be it scale or chord like, with the same quality of tone both in forte, and piano. It takes great discipline of the mind and ear to maintain an absolutely correct continuity of tone.

"Speed" is the next goal of the student. Many can play fast. Few only can control their speed. My advice is to study slowly and (Continued on Page 168)

SWAYING DANCER









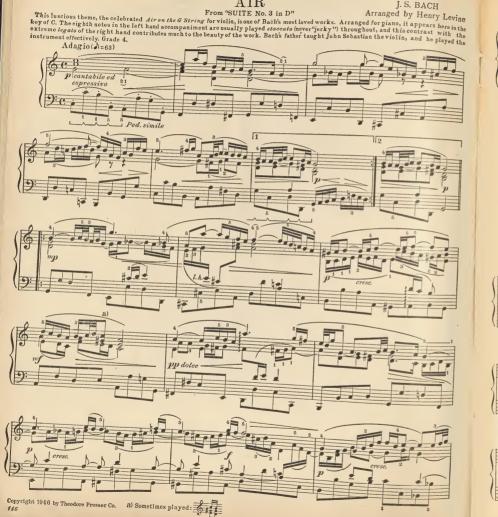


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THE ETUDE



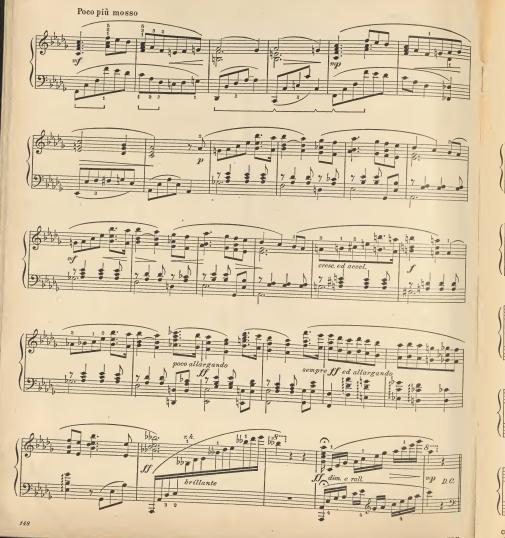


SOUVENIR D'AMOUR

Many Etude readers will be fascinated with this piece of musical sentiment, which is essentially pianistic in every respect. The very effective climax at the end of the middle section may be made as dramatic as the performer's technic permits. It should be sonorous without any suggestion of "pounding." Grade 5. REGINALD MARTIN

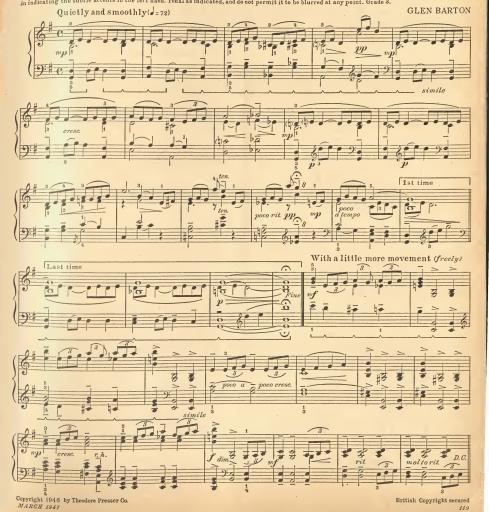


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SONG OF THE MILL

The movement of the mill wheel must always be observed in the background of this composition. The composer has done a fine piece of work here in indicating the subtle accents in the left hand. Pedal as indicated, and do not permit it to be blurred at any point. Grade 3.



REVOLT IN RHYTHM

WITH APOLOGIES TO RODOLPHE KREUTZER

This is an extremely clever study and one most beneficial to students who have difficulty in forming stable tune and rhythm concepts. It of course must be played with great time accuracy. Grade 3.

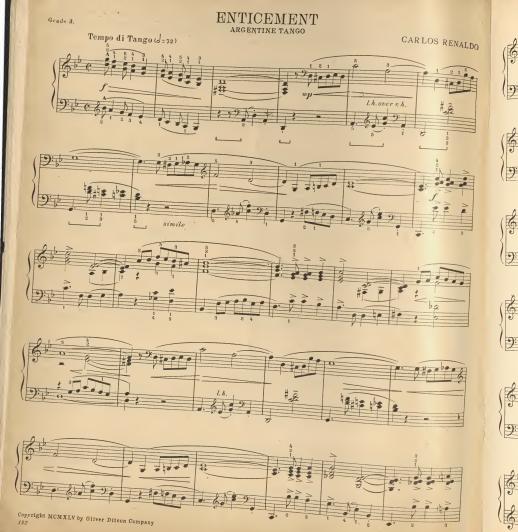


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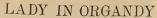
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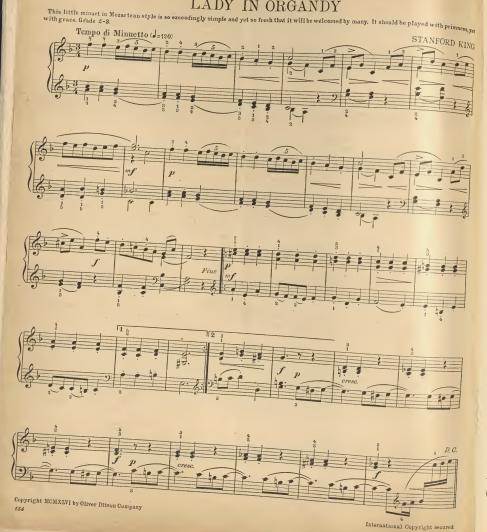
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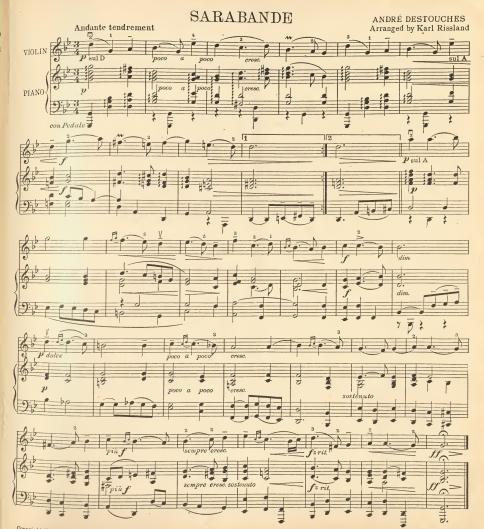








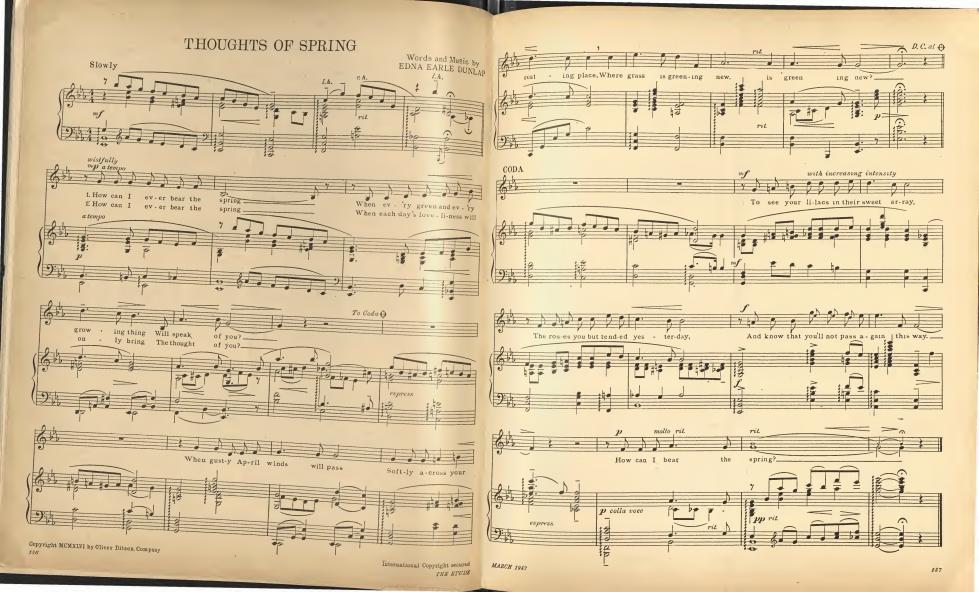




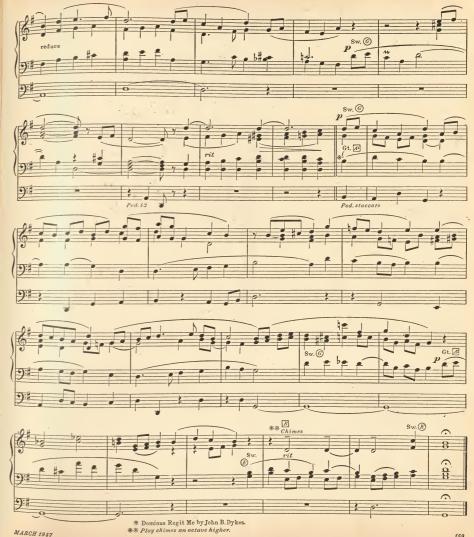
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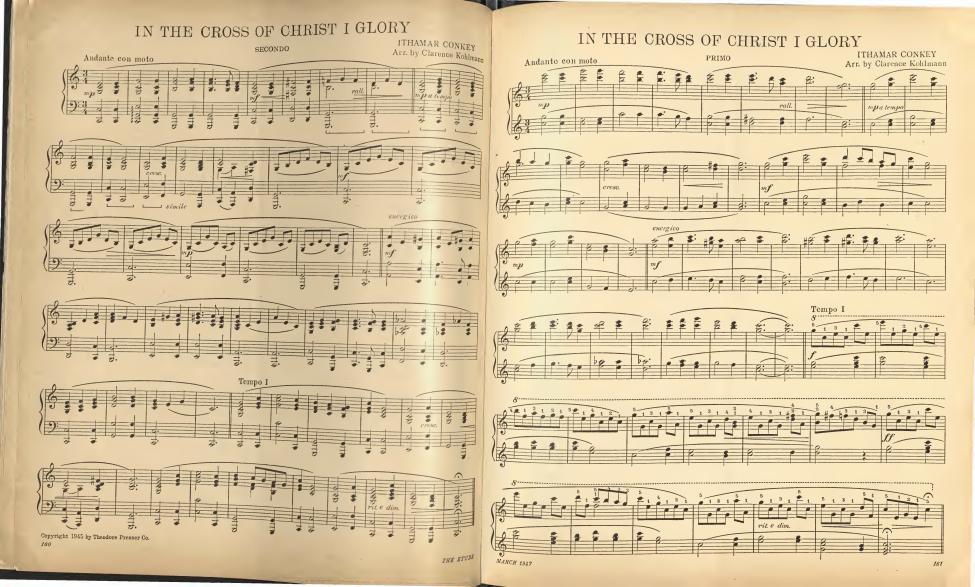
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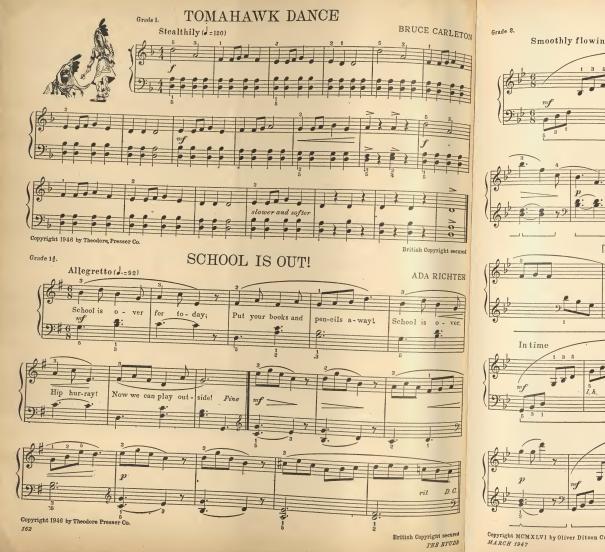
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Pianist's Page

(Continued from Page 136)

years ago, sat all, who now perform authoritatively and well, and what is more important, have become happy, well adjusted radiant human beings who in their turn are spreading the gospel to hundreds of other young people.

4 "Exam" Tension

when students complain of the tension they are under at school examination times tell them that their music can give them relaxation and rest at these periods instead of added tension. Advise them to "knock off" a little while several times a day from their exam-cramming to go to the piano; assure them that they will return refreshed to their studying, able to "cram" twice as quickly and

surely! Why do so many doctors, mathematicians, and scientists study music seriously if not to relieve their mind's strain from the concentrated problems which they must face? . . . Impress this on your students.

Treat them lightly at "exam" times. , Do not require memorization or concentrated technic, make no demands for perfection or finish. . . . During these days their music must be for fun and relaxation only-a pleasant review of old pieces,

only playing without confidence a few some easy sight reading, a "popular sone" only playing who despaired of ever playvents ago, but who despaire

5. Genius

Someone has, alas, debunked the familiar definition of genius by stating that the "infinite capacity for taking pains" is a contradiction. If you take pains you are straining yourself, but if you have infinite capacity, nothing can be a strain to you. . . . Hm-m! . . . That's probably

And as to our convenient escape-word. "Inspiration," let's not forget that it never occurs except as the reward of strennous work

6. A Young Man's Credo

Many persons have asked me to print the "credo" sent me during the war by a young twenty year old soldier friend

from the wilds of New Guinea. Here it is: "I don't know it all, but I know a little enough to learn more; and I can't help but feel that the eternal quest after knowledge and understanding is the only worthwhile calling in life. . . . That's my religion; and as a religion determines the course of a willful existence, so shall that attitude become the inspiration of my

What's the Name, Please? by William Parks Grant

programs why not give the first name of the composer as well as his family name? I have two names, so probably do you, and so in all probability do most of our pupils. It will make the composers of the recital pieces seem much more real and close to the audience if they are listed by their complete names.

One of our important duties is to make students realize that music is written by real, live, flesh-and-blood people, not mythical, legendary beings. The possession of both a "first" and a "last" name makes anyone seem close, real, down-toearth.

Socrates had just one name, it is true, and so apparently did Nebuchadnezzar, Tutankhamen, and Moses, but we must not place music in the remote antiquity which these great names suggest. There are probably people in this world who think that Beethoven lived about the time the Pyramids were built; such a notion can be prevented at the sourceor quickly destroyed if already formed -by simply giving the man his full name. It makes him seem more of a "regular fellow." Therefore on a program of a student's recital it is often advisable to follow the name of the composer with the date of his birth and of his death, thus Camille Saint-Saëns (1835-1921).

There are more practical reasons than these-reasons that pertain to the best educated of us. In the case of a littleknown composer, merely mentioning his last name is hardly better than not identifying him at all. The full name introduces him; the last name alone is merely a name and nothing more.

There is still a better reason. Although there seems to be only one Beethoven,

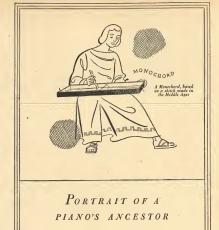
MARCH, 1947

N LISTING compositions for recital one Brahms, one Chopin, and one Debussy, there are other names in music which seem to occur again and again. Some of these names, and the number of people possessing them who can be called to mind off-hand, are:

Dach
Handel or Handl
Mozart
Puccini
Haydn
Schubert (not including Shobert and
Schuberth)
Schumann or Schuman
Mendelssohn
Wagner
CouperinAt least
Franck or Frank
Strauss or Straus
Arne
Gabrielli
Martini
Giordani or GiordanoAt least
Scarlatti
Nevin
Rogers or Rodgers
Griffes or Griffis
Williams(or more)
Thompson or Thomson (perhaps more)
Rubinstein
Stamitz
This list could be prolonged, or the fig

ures enlarged, by use of reference books. Opening "Grove's Dictionary" at random disclosed a page listing six composers named Schmid, Schmidt, or Schmitt, just as an example.

Please remember that Solfeggietto, The Bee, Under the Double Eagle, and Oh Worship the King were not written by Bach Schubert, Wagner, and Haydn respectively, but by lesser men who happened to possess these famous names.



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	3740 Polonoise Militoire, A-5Chopin
	1929 Priests' Morch, Athollo, F-4. Mendelssohn
	1983 Rosamund, Ballet Music, G-3Schubert
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Chest Support in Singing

to it, and because of an instinctive falling into the line of least resistance, hence greater freedom and ease.

The writer knew an Italian teacher who, when the pupils tone showed signs of strain, would exclaim "No vowel! No yowel!" and immediately and instinctively the pupil would change from "ah" to "ŭ.

All three exercises are to be sung first staccato and then legato: the staccatosung tones to be struck downward to the chest, and the legato-sung tones to follow exactly in their footsteps.

The tone resultant from staccato singing is the most lofty and purest tone producible. Also it is the only tone that cannot be produced under force, and hence, it is the only tone that is produced in accordance with the construction of the individual vocal apparatus. Therefore, in starting with staccato-sung tones and planting the legato-sung tones in their footsteps, we are producing and sustaining a truly natural tone. But there is something else. When directing tone downward to the chest, the lighter resonance of the head must not be dominated by the heavier resonance of the chest, A natural smile is sufficient protection against this, but we are not sure that the smile will be natural. Therefore, to make doubly sure, the lofty and pure quality of the staccato-sung tone should be well impressed upon the mind before singing the exercises legato.

The Subconscious Mind Aids

But, if the mind cannot be fixed on two different things at the same time, how can the lofty, pure quality of the staccato-sung tone be kept in mind while directing the tone downward to the chest? Ideas connected with things of great value to us are most readily and quickly mpressed upon, and stored away in the subconscious mind. Therefore, since in singing, pure tone is of the greatest value and, in the present case, the preservation of a lofty quality of tone while directing downward to the chest is essential to the end in view, the lofty quality of the staccato-sung tone is readily and quickly impressed upon and finally established in the subconscious mind, while the conscious mind is busily engaged in directing the tone downward to the chest, And so. through starting with staccato-sung tones and planting the legato-sung tones in their footsteps, neither the lighter resonance of the head nor the deeper, fuller resonance of the chest predominates, and finally "natural or chest-voice" and "artificial or head voice" become united and

Having established this equalization, it is as far as the two registers of "the greatest singers the world has ever This is what you receive from Cavanauphs 1-A known" can take us. The new position of 100 Fage Professional Flano Playing Instruction to 100 Fage Professional Flano Playing Instruction the largun, and the vocal bands, have 3-The 88 Eveloped Indicate mental and the property of the proper done all that normally can be done to

If the vocal apparatus is constructed How to order: Mail check, P.M.O. or Bank Draft. We will hold deposit while you examine the Book. naturally. If the vocal apparatus is not so constructed, then, to satisfy preference for such tone we shall have to resort to Garcia's sensational use of "chest-voice" CAVANAUGH PIANO SCHOOLS with its inartistic result, and to Garcia's New York 17, N. Y. son's "third register" with its pronounced

(Continued from Page 135)

greatest singers the world has ever known," a full expansion of the ribs was a second order of the day, for, since the resonance of the chest was used to rein-

force the resonance of the head, expansion of the chest permitted the lungs also to expand, thus greatly increasing the amount of sounding air in the lungs to reinforce that head resonance. Therefore we should see to it that,

"break" and resultant masculine-like

And now the final thought. It may be

taken for granted that in the day of "the

quality of tone.

whether singing, standing, sitting or walking, the chest is elevated, and the shoulders back and down.

Recognition for Army Navy, and Marine Musicians

(Continued from Page 128)

which are usually associated with the requisite qualifications for commissioned status, and

- 5. WHEREAS, The present rank of Army band leaders, that of Warrant Officers places them in an inferio position to doctors, lawyers, dentist, veterinarians, financial, welfare, and recreational personnel, all of the foregoing having commissioned status with promotional opportunities in some instances to Major General
- 6. WHEREAS, Such inferior position for Army band leaders is inconsistent with the relative position of similarly qualified leaders in civilian life with the other professions, and
- 7. WHEREAS, Such discrimination in career opportunities will deprive the Peace Time Army of the very type of American musicians who could impress upon the people of occupied territories overeas, the high cultural attainment of our nation, and
- WHEREAS, The inferior position of the band leaders of the United States Army has become a matter of national concern and an intolerable
- BE IT, THEREFORE, RESOLVED, That 1. Appropriate action be taken forthwith by the Congress and the President of the United States to create commissioned status for all band leaders of The United States Army The Army of the United States, the National Guard and The Army Re-
- 2. Commissioned status for Army band leaders shall have rank not lower than First Lieutenants with promotional opportunities based on length of service and responsibilities.

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THE ETUDE

Voice Questions

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Should She Gargle Her Throat

Should She Gargle Her Throat
Three or Four Times Every Day?
Q—I am wondering whether the habit of
gordling several times daily with salt voter
and bierrbonate of sode to ward off throat inflection is injurious in the long run to the singfection is injurious in the long run to the singing voice. Can you answer that one?-G. S. K.

A.—The membranes that line the cavities of the mouth, head and nose, that cover the plate-pharpingal mucles and extend down find the larynx are very sensitive. Not only are they subject to microbic infection, but many other abnormation infection in subject to microbic infection, but many other abnormation infection, but may other abnormation in a subject to the subject of the plate of the plate of the plate and the plate of the plate of the plate of the subject of the plate of the plate of the plate of the subject of the plate of the subject of the plate of the plate of the plate of the plate of the subject of the plate of the plate of the plate of the plate of the subject of the plate of the plate of the plate of the plate of the subject of the plate of the plate of the plate of the plate of the subject of the plate of the plate of the plate of the plate of the subject of the plate of the indulgence in alcoholic cirinks, cussipation, and its consequent lack of sleep, and quite a few other things may upset the entire mucous system. We suggest that if you find you have anything the matter with your throat, nose, tonsils, or your sinuses, you should consult a physician who knows something of the anato-physician was something of the anato-physician who knows something of the anato-physician something the something physician wno knows someuning of the adato-my and hygiene of the vocal organs and ask him to prescribe for you. In the meantime watch your health carefully, get plenty of exercise and sleep, and do not put anything into your mouth except good, digestible food, drink, and a toothbrush, without sound advice.

She Has Three Different Kinds of Pupils Q.-I have been a teacher of voice for three years and I am still continuing my study and pupil. Will you please give me your views on this subject?

this subject:
2-I have just started a thirteen-year-old girl (soprano) with an unusual voice for a child.
What songs or studies would you recommend What songs or studies would you recommend for her? So far she has sung exercises only. 3—I have a twenty-year-old soprano studying for church singing. I wanted to give her some work in Italian to improve her wowels and enunciation, but she refuses to sing anything but English. Would you force the issue? She is a very odd girl who needs a psychiatrist's help as well as that of a singing teacher. She is so self conscious and afraid of the simplest so so set conscious and agraid of the simplest things; does not want her own sister to hear her sing, though she is responsible for her taking lessons. Says she knows she can never face the public except in her church to which the is fanatically attached. Any help you can give me will be greatly appreciated.—L. H. O.

opinion. It is difficult for us to understand how a voice can he trained, without the use of scales, arpeggios, and vocalless sung upon vowel sounds alone. When the volce has heen sufficiently developed, consonants should be added, first an initial consonant and then a terminal consonant. In time the pupil will achieve sufficient control to be given some sim-ple songs but only gradually should she be given the more difficult ones. Finally she should study the classic songs and operatic and oratorio arias. If these things are done in the proper order and selected with skill, she should by this time be a good singer, if she has a voice to begin with, and if she has done her share of hard, serious practice, and

you give her should not he too difficult for her young larynx, nor too complicated for her budding intelligence. If she has even a smattering of Italian you might give her a few of the early Italian songs because in the Italian

erh, "You can drive a horse to water but you cannot make him drink." If she makes up her mind that she will only sing in English and before no other audience than the people of her own church, neither you nor any other person can make her do so. What good could psychiatrist do? Until of her own volition, she makes up her mind to take your advice to study hard and to submit herself to the usual normal training of a singer, you cannot hope to do much for her. However, do not lose hope. It is not so unusual for a sensitive, highly strung, shy girl to suddenly see the light, to return to normality, and grow into a fine, strong, well controlled and cultivated woman. Let us hope that she will do so very

An Extraordinary Case of Bad Breathing Q.-I come from a musical family and I sang all my life until I was forty. Then I took sang at my title until I was jorty. Then I cole some lessons from a feacher in New York. To the surprise of everyone, in three months time I was singing difficult arias. About five months later a famous teacher in Hollywood, with an excellent clinical ear heard me sing. He told me my voice was well placed but that I had no support. One month after that my breath no support. One month after that my breath disappeared, that is, I could not let it out gradually. I would breath and hold, but as soon as the tone started, my breath would all rush out at once. If I walk fast for about fifteen minutes and become "minded" I can sing afterwards without effort. I seem to need ex-ercise to expand the chest and push up the pers and I am still continuing high using the concenting. My extended the chest and pash up the use of exercise the chest concentration of the complete of the

> A.—Breathing is a natural function, a proc-ess designed to supply the lungs with enough air to support life and health and to perform all the necessary actions of our daily life in-cluding speech and song. You seemed to have no trouble with your breathing when you studied under the teacher from New York for you sang your arias so easily and well, that you surprised your friends. Also you were told that your voice was well placed. Appar-ently you must have misunderstood the criti-cism of your Hollywood acquaintance, for the act of hreathing as you now practice it is un-natural, effortful, and complicated and all natural, effortful, and complicated and all together had. Return to the old simple, natural manner of hreathing, as you used to do it. Practice your voice carefully every day, exercise in the open air, watch your diet, so that you do not get too heavy in weight, and we believe that your voice will soon regain its heauty and ease of production.

She Siugs F Above High-C but Still Calls Herself a Mezzo

Q.—I have a mezzo soprano voice with a range from B below Middle-C to F above high-C. It is strong and I sing contralto very well. I can reach high E-flat or F but I cannot sus-I can reach high E-flat or F but I cannot sus-tain it. I have not the breathing power to sus-tain the notes. Why is this? My tones are ab-solutely true, if I could only sustain the high notes. I am a church soloist.—H. E. W.

2—Annew number one applies equally to your three-year-old soprano. Be most cureful that the construction of the construction o mine for you, whether you are contrallo or soprano. It may he dangerous for you to sing all those high tones, especially as they seen to be so insecure and so full or effort.

2—It is doubtful that bad breathing is the cause of the insecurity of your high tones. Rather it would seem to us that you are singme eary italian songs because in the Italian Hanguage. You well are so pure and the consumants so few. We wish you every success with her. So with you every success which her. So with the provided in the provided with the provided in the provided with the provided



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The Technique of Arriving

then, with the same distinct quality of tone double the speed of the exercise. Nothing will be accomplished unless this speeding-up has been accomplished in both forte and piano

The next conquest is again in the direction of expression, Rise and fall are first cousins to loud and soft. They demand a great deal of attention. To be able to play a two octave scale upward, starting plano and gradually increasing the tone to forte, ending or beginning with forte and decreasing the tone to the last note played piano, is another achievement. Play that scale in three different speeds with the same and then with the inverted dynamic scheme, and you will find yourself on the way to interesting results for the young 'cellist, and that is the of interpretation.

and of performance.

top and stay there, and some, including schedules, managers send out, each year, prodigies, arrive and slip back into ob- the full repertoires of their artists to the arrive at happiness and joy, a good life, performed in their communities. When and a good living, by pursuing and then these vital and excellent new works are

ago said, "If there were more music in Haydn, Dvořák, which, of course, are the world, there would be more politeness magnificent works, but which cannot be and less war." The power of music is listened to all the time. Yet by man-

The 'Cello-Virtuosity or Musicianshin

(Continued from Page 129)

stressing my own predilection for scale composers get their chance to be heard, study, I may say that when I enter a and the public is kept abreast of new town an hour before I am to play a con- musical developments, and put into the cert there, I spend that hour, not on any habit of hearing and judging of new part of my program, but on a con- works and new forms. I do not think that scientious period of scale practice. When this is 'musical nationalism' of an unmy scales are in sound order, my fingerwork will be, too.

develop musical thought in a student ment. It might be worth trying here! who has fleet fingers (and who may have "In the last analysis, the greatest serv-

thoughts to communicate, he will quite simply communicate them. If he does not—then the fault will be, not that of copying a teacher, but of having nothing of his own to say!

"And, of course, the student should hear as much good music, of all kinds, as he possibly can. He should play chamber works. He should concentrate on the inwardly perceptive expression of great artists, finding out, not how they say things, but what they have to say. There are specific cures for technical weakness: there is no single remedy for lack of musicality. Simply, the person-the human equation-of the student must be built up and rounded out to the point where he can think and make music

'Cello Literature

"Finally, there is yet another problem question of what he shall play. It troubles If all teachers were conscientious to me greatly when I hear that the 'cello the point of insisting upon correct read- literature is 'small,' and therefore hacking of the text, both as to notes and as neyed. Actually, in the last four years, to dynamics and other indications of the more valuable 'cello works have been composer, life would be easier for all of composed than in the preceding century us, and the creators of the master works and a half! I cite the Sonata and Concould rest in peace. No correct interpre- certo of Samuel Barber; Concerto and tation is possible without correct reading. Variations by Hindemith; two Concerti I personally consider the lack of discipline and two Sonatas by Martinu; Concerto by in the approach to first study on the part Prokofieff; Concerto by Mjaskowsky; of the average student a real drawback Sonata by Shostakovich; Concerto and in the popularization of good music. In- Fantasie by Villa-Lobos; Concerto and difference is the foe of clarity of purpose Sonata by Guarnieri-and many more. The works are there-but see what hap-Yes, a very few planists arrive at the pens to them! In preparing concert livion; but many have the chance to local managers who select what is to be accepting the opportunities that come included among the works of standard Confucius many thousands of years select the standard works-Schumann, repertoire, the local managers generally agerial selection, they are heard all the time-and the critics then write that the literature of the 'cello is too standardized and too limited! What happens is that an artist begs to be allowed to play new music, is not allowed to play new music, and is then censured for not playing new music!

"In South America, a system exists which I offer for consideration. Every foreign artist who comes for a tour-visit is required by law to include in each of his programs at least one work by a livreview drills all through one's career. In ing native composer. In such a way the pleasant or dangerous kind. Instead, I think it a very practical means of help-"It is a very much harder matter to ing the entire cause of musical develop-

spent far too many years in thinking of ice that can be rendered the 'cello stuhis fingers alone!). In such cases, I dent is to keep him aware of music. If take them away from virtuoso pieces, and he can develop himself to the point of give them Bach, Beethoven, and other making music, he will close the gap that works requiring inwardness of perception, still seems to exist between artistic per-Also, I play these works of musical ut- formance and finger-work; he will beterance for them. Let them copy! Such come a musician rather than a techcopying will not kill individuality. While nician; he will bring new meaning to his the young student still lacks musical in- own playing, and will thus help to make sight of his own, it will be an immense the cello more popular—a result which help to him to watch a pattern unfold will help him as much as the 'cello. Only before him-and when he gets to the a series of truly musical performers, point at which he does have musical however, can accomplish this!"

MRGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. From my youth I have been enthusiastic about musical concerts, but being a child of a bout musical concerts, but being a child of a bouten flower of potential lose. I know the love and satriface of my mother. For twelve years I kndy lett me the maning of medical transfer of my mother. For twelve years I kndy lett me the maning of my child with a work of the medical potential poten authledy and cheerfully served my church as satisfine organists and plants, helping wherever and whenever possible, only to find myself the dupe or stellant of our church organist and choir. When electing officers for the year, our other did not elect an eastistant but added an other organist. Do you added the added and other organist. Do you added but added and A. Degree to the ability to leach in a com-ression. The did not be to be the possible of properties of the ability to leach in a com-servation. Please advise me how to some my some properties of the control of the con-trol of the control of the conservatory. Please advise me how to save my som from being victimized in music circles. Do you advise me to prepare to teach public school music? I have a teacher's diploma for piano, and a high school diploma.—M. L. B.

A. The disappointments such as you mention A. The disappointments such as you mention are of course discouraging, but our advice is, do not take it too seriously, and do not let it "get you down." Apparently you have a good piano foundation, and certainly further study, either for the B. A. Degree, or preparation to In the meantime probably you can obtain a nosition as organist in another church, which position as organist in another church, which will give you experience and opportunities for practice. If your son is musically inclined we should not hesitate at all to give him the best possible in the way of musical education. Our experience has been that for the most part musicians are a pretty good lot, and one un-fortunate experience should not "sour" your outlook on the profession in general.

Q. Where may I secure information regardon the organ in the Convention Hall, Atlantic City, New Jersey? Also concerning other large organs, and theater organs.—C. G. S.

A. Information of this sort is not, to the best of our knowledge, contained in any one book, but the specifications of many of these large organs have appeared from time to time in various issues of "The Diapason," Chicago, Illinois. The publishers will advise you from their index regarding the issues in which any particular organ has appeared, and may be able to supply copies. Or, "The Diapason" files in your local library will undoubtedly have information along this line.

Q. Could you please tell me when the first electric blower was adapted to the organ. What are the largest, church, residential, and public pipe organs?—R. K. S.

A. We have been unable to obtain specific information as to just when the electric blower was first used, but it is a development of the early part of the present century. We do not have precise information as to the "largest" organs, but among the larger church organs would be that of the Morman Tabernacle. Salt Lake City and St. George's Church, New York City. In residential organs one of the largest would be that in the residence of Pierre B. large public organs would be the one in the Municipal Auditorium, Atlantic City, New Jer-sey, and the one in the John Wanamaker Store, Philadelphia.

Q. About what would be the cost of a new reed organ with two manuals and pedal board? Do you think that such an organ would be less likely to get out of commission than an ess there'y to get out of commission than an electronic organ? Do the better kinds of reed organs have tones similar to pipe organs? Can you give me the address of a firm in San Francisco where I might see a two manual, pedal, reed organ?—G. T.

A. Under present conditions It is impossible to estimate prices of organs, but we are send-ing you the name of a manufacturer who will ing you the name of a manufacturer who will be glad to give you particulars, and also the name of their representatives in your vicinity, where you can probably see an organ. We are also sending names of firms who might have used organs of this sort. A reed organ tone, by the reoneg organs of this sort. A reed organ tone, by its very nature, is different from that of a pipe organ, but reed organ more biple organ, but reed organ moralizaturers have undexpored, to some extent fairly successfully, Ave Maria, and so forth.

MARCH. 1947

Q. In a recent issue of THE Erupe there is a composition for organ, Hallelujah, by Handel. Kindly tell me the meaning of the following A# (10) 23-8888-420

B (11) 73-8888-321, and so forth I have noticed similar numbers in Tonner's book of organ selections, and have often wondered what they meant?-K. C.

A. The numbers in question refer to reg-Istration indicated for the Hammond organ, which is quite different in set-up from the regular pipe organ. The A# and B are the 'pre-set" keys for the two manuals, and the numbers are suggestions for the harmonic draw bars. As so many Hammond organs are in use, publishers of organ music now show suggested registrations for both the regular pipe organ and the Hammond instrument.

Q. I am a church organist. About two years ago a lovely new chapel was built in our localago a lovely new chapet was built in our local-ity, in which was placed a organ (elec-tric), with the thought of later adding pipes. This organ, as most electric cabinets, has a tendency to be gruff in the bass, when heavy fendency to be gruff in the bass, when heavy or full organ is used. As this is a new ex-perience to me, having used pipe organs wherever I have played previously, I would appreciate a little help in the way of litera-ture for this particular organ. We have Swell and Great keyboards as well as foot pedals. When soft organ is played it is fairly satiswhen soft organ is purgent is fairly satisfactory; others have expressed themselves the same way. It is my thought that we do not understand this particular organ and its mechanics. Since our chapel is often open to an audience of 1,000 or 1,200 people, the full organ is needed very much.—O. B.

A. We know of no literature which would help in a case of this sort, unless the manu-facturers themselves have a pamphlet of in-structions. You refer to an "electric" organ, by structions. You reter to an "electric" organ, by which we presume you mean a reed organ operated by electric power. The writer once played, experimentally, on a somewhat similar organ, and is inclined to believe the quality of tone yousemention is in the organ itself, and little can be done to change it. As you become accustomed to the playing of this integration. strument it is probable that you will develop a certain "feel" which will enable you to pro-duce the best tones of which it is capable; but

Q. Enclosed is a list of stops of our one manual reed organ: Diapason 8', Vox Jubilante 8', Trimpet 8', Flate 4', Wald Pitte 2', Harp Aeoliffe 2', Violina 2', Corono 18', Sub-Bass, Treble Coupler, Bass Coupler, Vox Humana. Please give me combination melody in gregational hymn singing. Also for melody in left hand, and in right hand. When are the 2' stops used? Would also like a list of instrustops used? Would also like a list of instru-mental numbers that could be used for a fifteen minute recital of wedding music. Suggested combinations for offertories and preludes would be appreclated.—H. F. H.

A. For moderate volume in congregation A. For moderate volume in congregational singing use all the stops except Harp Acoline and Violina and Corono and complex; for contrasting soft effects omit trumpet. Your organ seems to lack soft 8' stops, and it would be difficult therefore to use sole stops in early of the stops of the st solo, but you would have to play an octave lower, probably, to get the right effects. These 2' stops add a little brilliance to the 8' and 4' 2° stops add a little brilliance to the 8° and 4° stops, but by themselves could be used to produce ethereal effects in conjunction with the Yox Humans. So many site at would be unvised to the find of the stop of the st



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S.A.

Silent Night, Holy Night (With

S.S.A.

100 O Soviour of the World . . . GOSS-Ray

101 In the Boat....GRIEG-COULTER-Loftin 102 In the Valley Below (20c)...Monney

109**The Lilac Tree (Perspicacity). . GARTLAN

135 Cradle Song.......EISLER-BLAKE

Two Czecho-Slavak Folk Songs

190 Where Willows Bend (20c)....Elliott

T.T.B.B.

111 The Lilac Tree (Perspicacity). . GARTLAN

Four Serious Songs (op. 121). Brahms/Nordea

Though I Speak With The Tongues

108 The Mountoin Girl (Boys' Chorus)

159 Aften Water (Old Scotch Song)

Lacrimosa (12c)

133 | Wolt Alone Beside the Sea

134 Music When Saft Voices Die

(S.S.A.B.)BANGS-FALK

129 Let Freedom Ring.

147 A Christmas Song (12c)

(Caro Bell Idol).

189 Jubilate Deo (SSAA) (12c)

148 Twilight (12c)...

164 Oh, My Beloved

O Promise Me

Elegy (Satire) (25c)

153 Dark Wings in the Night

Anril

140 The Owl...

.... WEBER-Springer

... MOLLER-HOLST

WALTON

SCHRAMM

TAYLOR-SHELLEY

	S.A.T.B.		S.A.
Cat	. No.	Cat.	No.
103		1131	*The Lilac Tree (Perspica
104	*O God Beneath Thy Guiding	120	Let Freedom Ring
	Hand (20c) TALLIS-Loftin	121	The World Is Yours
105		122	Brave New World
	(Sing Unto the Lord)HASSLER-Terry		(A Pan-American Song).
106		123	Mon Petit Mari
107	Fearin' of the Judgment Day SWIFT		(My Little Husband),
110	**The Lilac Tree		,,,,,,,,,,,,,,,,,,,,,,,
	(Perspicacity)GARTLAN-Braine		
112	Let Freedom RingSCHRAMM		S.A.B.
115			J.A.D.
116		144	Let Thy Shield From III
	(Psalm 117, 118)MOZART-Binder	144	Defend Us
117	O Saviour of the World GOSS-Ray	146	Silent Night, Holy Night
118	*The American Song (20c)		Unison Choir) (10c)
	MARTIN-SMITH	163	To A Withered Rose
124	Gad, the All Powerful (20c)		(S.S.A.B.)
	LWOFF-Walton		(01011101)
125	Sweet Jesus, Guide My Feet MEEKER		
126	Brave New Warld		S.S.A.

(A Pan-American Song)....SCHRAMM 127 Sangs of Praise GESSLER-MONTGOMERY 128 Sweet Spirit, Comfort Me! (12c) RPATTON HEDDICK 130 Lord, Now Lettest Thou Thy Servant (12c) 131 Come Now, Neath Jesus' Cross (12c) . Moller-Holst 132 Bless the Lord, O My Soul ...GESSLER the Hills (12c) FPWIN-Harley 137 Christe Eleisan (12c) JOSQUIN DES PRES-Bleck 138 *Hymn of the Soviet Union (10c) ALEXANDROV-UNTERMEYER 141 Laudamus Te..... PERGOLESI-Falk

143 Sing Unto the Lord a New 149 Kde Su Kravy Moje (Slovak Folk-tune) (20c)..Schimmerling 150 Come My Way, My Truth, My Life (12c)WICKLINE
Ode to AmericaBIFDSOF BLEDSOE

155 All Mah Sins Been Token Away Hernried 156 Song of The Russian Plains ...Strickling (Meadowland) (20c) 158 Aftan Water (Old Scotch Song)

The Immortal Father's Face ...KLEIN All Ye Angels of God (Motet), WALTON Come Holy Ghost (Anthem) (12c). Holst The Irishman Lilts (12c) COWELL Whispering Vaice (L'Arlesienne Suite No. 1) (12c) BIZET-Strickling 168 The Irish Girl (12c)

My Mother (Christmas) ... STRICKLING Psglm 113 (20c)SCHIMMERLING 173 Oh Lord, Redeemer SULLIVAN-Strickling

174 Psalm of the Harvest (20c)...GESSLER Panls Angelicus (20c)FRANCK-Strickling Ave Verum (motet) 178 O Let The Nations Se Glad (Psalm 67) (20c) Gessler Christmas Legend . Mirelle Lang Years Ago (Xmas)(12c), Garahrant O Promise Me DeKoven-Cain

184 To America ...

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More About Mazas

(Continued from Page 141)

113**The Lilot Tree (Perspicacity). GARTIAN times, keen attention is required to keep undying friendship for "the strongest Let Freedom Ring......SCHRAMM the rhythm exact. From the foregoing notes it will be Ole from town to town, pummeling any-The World Is Yours.....SCHRAMM

seen that these Studies furnish widely body who dared to criticize the violinist (A Pan-American Song)....SCHRAMM diversified material for the development or his playing. of both right- and left-hand technique. When Ole gave his first concert in San (My Little Husband), HERNRIED artistic expression are particularly well came to jeer but remained to give him taken care of. It would seem to be im- the biggest ovation of his career. Before possible for a pupil to study Mazas thor- he left San Francisco the citizens heoughly and emerge with an undeveloped stowed on Ole a wreath of gold set with bow arm, yet very many succeed tri- thirty-six pearls. In the center glittered umphantly in doing so! Can it be that the coat of arms of California and the all of them are careless? Or is it, per- initials "O.B." set with fifty-six diamonds. haps, that the necessity for a good bow- Ole had his advance agent exhibit the ing technique has never been brought San Francisco gift in the show windows clearly home to them?

Viols and Hautboys

(Continued from Page 139)

Accordingly, to make that peculiar nasal claimed his talent to the world. GESSLER-SIMPSON tone strong and distinctive, the player frequently introduced a brass pallet in

CROKER-SCHOFIELD er was worn. .KING-BLAKE Often, the effects of this style of play-Schimmerling has been passed down through the ages concert in Washington. John Ericsson, and the latery of every epoch has believed that all oboists are insane. Personally, I fame, designed a plano to meet Ole's ex-...MOZART-falk think the oboist of a modern orchestra, acting requirements after the violinist 166 The Irishman Lilts (12c) COWELL engaged upon a modern score, is apt to had sunk \$15,000 into other experimental .LUBIN be the sanest soul of the entire ensemble, models,

.DeKoven-Coin So much for the two patriarchs of the Even late in life, Ole was ever ready orchestra. Subsequently, we shall scan for a good stunt. King Oscar of Sweden orchestra. Subsequently, we shall scan half-jokingly said: "Mr. Bull, you should the rest of the choir, from tuba and bas- half-jokingly said: "Mr. Bull, you should soon to tympani and celeste. It is re- play the Saeterbesog from the top of the markable that families of such disparate Pyramid of Cheops." The aging fiddler antecedents can agree so readily upon a headed for Egypt, rounded up dragomans, point of lambent harmony!

schimmerling-guiterman The Violinist Who Thrilled 139 *Hymn of the Sovlet Union (10c)ALEXANDROV-UNTERMEYER Your Great-Grandmother Hallelu! (a patriotic novelty). WINKOPP

So | Returned 20c Because they carried a cash box for their Ole had no meanness in him, He gave20c concert receipts, Ole and his manager countless free concerts and never rewards, the admiring thug presented Ole hear him. Bull with the knife and began frequent- Despite his imposing appearance and

friendly with a party of hard-drinking

To his surprise, one burly fellow challenged him to a fight. "I'll fight the strongest man in your party," said Ole second page are complicated. It is just as quietly. "I don't want to fight, but you second page are complicated. It is just as quality and wall to light, but you well that the study appears at the end leave me no choice." When the fellow wen that the study appears at the end was named and came forward, Ole with of the book! One of the commonest rathes a single blow of his ham-like hand usually becomes evident in the list a sale the bruiser to the floor. The measure: The thirty-second note 1000w- rest of the pack backed away. When the long. As the figure occurs very many tough guy regained his senses, he swore fiddle-player I've ever met!" and followed

westerners on a Mississippi River steamer

The needs of the how arm as a means of Francisco, the toughs of that robust city of jewelry stores in all cities where he was scheduled to play.

Esteemed by Renowned Musicians

The fiddler had a singular talent for getting colleagues to sing his praises. Liszt, Chopin, and Mendelssohn pro-

Among his devotees were Mark Twain William Dean Howells, and Thackeray, the stem of the reed, against which he Henry Wadsworth Longfellow and Joblew with all his might. Straining in this aquin Miller wrote glowing verses about ... SCHUBERT-Folk way often caused hemorrhages of the Ole's personality and his music. Ibsen, it throat, to prevent which a collar of leath- is said, borrowed him as the model for Peer Gynt.

Thirty-one United States senators once ing were so fell as to cause insanity. This wrote Ole a letter begging him to give a and the laiety of every epoch has believed inventor of the "Monitor" of Civil War

> and nimbly climbed to the top of Cheop's tomb where he played his fiddle with insouciant abandon. Crowds of natives listened. Even now, such shenanigans would be worthy of a high-priced Broadway or Hollywood press agent. But these things occurred to Ole on the spur of the

Don't Let it Happen Again, PRICHARD by working these sound effects into his Adelina Patti when she was eight years improvisations. It wasn't art, but the old and went on tour with the prodigy. raw-boned folks of the hinterland were A real enfant terrible, she was a trial entranced by it. In these early days the for the big fellow. Yet he consistently

> always traveled armed. On one dark sisted the feeblest invitation to play at night, a would-be robber set upon Ole a dinner party or a ball. Once, merely with a bowle knife, intent upon killing because he was asked, Ole gave a perhim and making off with the cash. Ole formance at an institution for the deaf, kicked the knife out of his hand and dumb and blind. Later, he wondered why pinioned the bad man on the floor. After- he had played when nobody could see or

> ing concert halls to hear Ole who com- endless vitality, there was a streak On another occasion, Ole Bull became watched his health, dodged sunlight, and (Continued on Page 173)

VIOLIN HUESTIONS

Answered by HAROLD BERKLEY

Q.fb. Made by Ruggieri
R. M. D., Virginia.—A genuine Francesco
Ruggieri 'ello is a valuable instrument, and
deserves the besty in the near future. I would
in New Year to take it to The Rudolph Wurmitter. Co. 100 West 32nd Street. (2) August
M. Genuinder del h. Hadd-hour magnitude. M. Gemunder gied in New York in 1928. I am not familiar with the device you mention, as being his invention and I doubt that it is used by many violinists.

A Maker Named Pietro Gormini

A Maker Named Pietro Gormini
F. P. Illinois.—I have not been able to get
any information whatever regarding a maker
mander pietro produced by the produced produced by the produced by the pietro of giving them a somewhat higher value. This
used to be a somewhat higher value of a
violin bearing this
name would have to be determined by the individual mentio, and and market value. dividual merits of andard market value.

Appraising a Stradivarius

Mrs. J. W. M., Callfornia.—It would be im-Mrs. J. W. M., California.—It would be im-possible to give a written description of a gen-uine Stradivarius that would enable a layman of distinguish it from a fairly good copy. It takes years of experience to be able to see the subtle differences in workmanship, quality of varnish, and so on, which to the expert eyes proclaim the work of the master, Isradivaryus pooks have been written about Stradivarius and the other great and near-great makers, but no one yet has become a judge of violins by reading the books. One must handle the inby reading the books. The hast many of them. (2) If you wish to have your violin appraised, I would suggest that you take or send it to Mr. Faris Brown, 5625 Wilshire Blvd., Los Angeles.

Who is Carlo Micelli?
Dr. H. W. G., Connecticut.—The name Carlo Dr. H. W. G., Connecticut.—The name Cario Micelli is, I understand, well known in the violin trade. It is a fictitious name inserted by a New York jobber in the violins he imported from Germany and Czechoslovakia. These violins were made in different grades; so, without seeing yours, it would be impossible to say how much it is worth. Instruments of this type do possess, occasionally, an unusually good quality of tone.

Regarding August Pilat
C. W. H., Louislana.—There seems to be no information available regarding a New York maker named August Pilat. There is a wellmaker named August Pilat. There is a weat-known maker named Paulus Pilat, but he in-forms me that he has no relative named Au-gust, and knows of no maker by that name. I am sorry not to be able to help you.

Book on Vlolin Makers

E. J. C., Alabama.—I think the book that would be most useful to you is "Known Vio-din Makers." by John H. Fairfield. It may be obtained from The Rudolph Wurliter Co., 120 West 42nd Street, New York City. It contains a great deal of very interesting information.

The Schweitzer Violins I. C. H., Oregon.—A genuine J. B. Schweitzer violin in good condition would be worth today somewhere between five and seven hundred dollars. But there are hundreds of instruments to be found bearing his label which are nothing more than cheap German factory products of very little value. If you can refer to The ETUDE for January 1946, you will find an article entitled "Fine Flddles—Fakesi" In it is a reference to reference to Schweitzer and the unscrup manner in which his name has been used.

Adult Study; Violin Making

MARCH, 1947

Dr. N. D., Indiana.—I am very glad that my reply to your previous letter encouraged you so much and that you are now having so good a time with your violin study. Though why you should think you have lost your mental adulty. agility merely because you learn more slowly now than when you were a child, I don't

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know. You may learn more slowly, but I am certain you learn more thoroughly. Don't be pessimistic. Two things are very necessary to successful violin study, optimism—and patence. Regarding the vibrato, see if you can get hold of Tare Errors for July 1944. In that issue I had an article on the subject which I am sure would be helpful to you. (2) There is no "deen, dark trade secret" about the ability to distinguish one maker from another. It is merely a question of experience, of handling merely a question or experience, or makers, it and observing the work of many makers. It cannot be learned from books, I know of no better book in its field than "Violin Making as Was and Is" by Heron-Allen. You were iucky to get a copy, for it has been out of print for a number of years. Incidentally, my name is "Berkley," not "Brinkley"!

Value of Friedrich Glass Violins

B. A. T., South Dakota.—Yourgwiolin was made by Friedrich August Glass, who worked in Klingenthal, Germany, between 1840 and 1855. The label means only that he endeavored to copy a violin made by Stradivarius in 1636. Which is very interesting, because Stradivarius was not born until about 16441 The violins of F. A. Glass are worth from fifty dollars to one hundred and fifty dollars at most.

A Consina Stradivarina?

G. A. S., British Columbia.—A written de-G. A. S., British Columbia—A written de-scription of a violin, particularly one written by a layman. The properties of the collection of the by a layman with the collection of the collection of the or value of the instrument. The description you send me of your violin could apply to thousands of others. Instruments ranging in value from twenty deliars to \$20,000. If you wish to find out who made your violin and wish to find out who made your violin and what it is worth, you must take or send it to a reputable dealer for appraisal. I think I should warn you that the probability of it be-ing a genuine Stradivarius is very remote

A Different Stradivarius

E. D., New York.—I have never heard of a
maker named François Stradivarius. The great
Antonio had a son named Francesco, but he Antonio had a son named Francesco, out ne would scarcely have put the French form of his name on his labels. Moreover, only two violins are known definitely to be the work of Francesco Stradivarius. Without examining it personally, no one could say who made your violin or how much it is worth.

Another Fictitious Label
L. F. C., Louisiana.—You are quite right:
the inscription you quote—Antonius Stradivarius Cremonensis faciebat anno 1716—does
have reference to a famous violin maker. In
fact, it is the wording used on the labels of tact, it is the wording used on the ladels of the greatest maker of them all. But don't get excited about this—the same inscription is to be found inside many thousands of violins with which Stradivarius had nothing at all to do. Some of these violins are quite good in-struments, but the vast majority of them are

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Interpretations in Jazz

(Continued from Page 134)

cally, two separate kinds of awareness. of the times and the people whom he

First, the thorough musical awareness wishes to express, and for whom he that twenty-five years of steady develop- wishes to interpret life. And human needs ment have brought to jazz. And, in second of feeling can change overnight! Hence, place, an awareness of the contemporary no doubt, the many kinds of jazz freescene with all its shadings of feeling. doms we find. It's like moving a person When the young jazz musician comes out from a room with a red light, into another of us. But what has this to do with the levelopment of Jazz?

"Simply this: that it requires a great books and masters. He needs to learn Jazz forms we find, each with its distin
at once a challenge and a duty and a of the Conservatory, in this index to consider by minute highly restained per-learn much that cannot be taught by son, but he looks different, and the many thousal task in presenting a program. It is "Simply this: that it requires a great books and masters. He needs to teach place for the first place for deal more than oft-peat rhythms and what people are unliking and reving; he substant make Jazz. It requires, basineds to adjust to the contemporariness represent varying moods, or colors, of the patronage, and achievement.

same human scene

"In this sense, then, it becomes increasingly difficult to say just where 'good music' leaves off and jazz begins. Jazz is good music-when it sets itself, as earnestly as any other form, to explore and to express the feelings and the conditions of its time. There is good and worthless jazz just as there is good and bad music in the purely classical or romantic styles. But for good jazz, the hit-or-miss days of making a noise and being 'different' are gone. Expressive jazz requires as much scholarship, as much musicianship, as any other kind of music. In addition. it requires a peculiar awareness of form and of the human thoughts and feelings those forms express. The young musician will do well to reflect on the needs of jazz before he gets himself a drum and starts out on a career. If his 'rights' are in good order, he'll have luck!"

Selling "Music" to the General Public

(Continued from Page 133)

undistinguished civic symphony group refuse the request of a photographer for a similar pose on the ground that it was not dignified-until he heard that his distinguished colleague had complied.

If your symphony or musical group rehearses in its shirt sleeves, don't demand that each man put on his coat and tie for rehearsal pictures. Leonard Bernstein posed for photographs of the New York Symphony rehearsing to inaugurate its first season under his direction and his shirt was open at the throat. Newspapers call this type of informality and authenticity the human interest touch. The public enjoys seeing how you work to achieve your results.

At the same time, do not lend yourself to ridiculous gag pictures that might be suggested. I know one reputable musician who still regrets the lapse in judgment that led him to thrust his hand clutching music into his tuba to portray the absentminded musician misplacing music. The picture was funny, yes, but it served no earthly point except to make him, and indirectly his profession, the butt of comedy by a Marx brother situation,

Public Support of Music

Not all artists and pupils can become celebrated, and not all symphonies, operettas, and operas will be excellent. But there is a great need for proving opportunities in the United States and a great need to acquaint the public with music in all of its artistic forms. The interest generated by correct utilization of the press will go a long way toward providing artists with an opportunity to be heard widely and frequently. With public support and sympathy, there is no reason why small towns should not have patronized opera and symphony seasons, just 23 popular as those in Europe's small towns. But to enlist that public support and sympathy for any musical endeavor in large or small cities, one must reach the public by more than a curt formal announcement or an advertisement buried among other advertisements. Selling mu-

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pprenti Sorcier—Dukas ance of the Russian Sailors—Gliere ance Macabre—Saint-Saens Vieje Castillo Moro—Chavarri pona—Chabrier rening in Saville—Niemann uz D'Eau—Ravel ta—Larregla s Demons 'Amusent—Rebikov	.50 1.00 .50 1.00 .75	Notrunn—Respighi Polka (from "L'Age d'Or")—Shostakovich. Prelude al 'appres Midi d'une Faune—Debussy Prince Igor (Polovetsian Dances)—Boradine Rhapscoy (G miner, Op. 11, No. 1)—Dohnanyi. Rhapscoy (F# miner, Op. 11, No. 2)—Dohnanyi. Rhapscoy (F# miner, Op. 11, No. 2)—Dohnanyi. Serenata Andaluxa—de Falla Volse Triste—Sibelius	1.0 1.0 1.0 .6 1.2
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The Violinist Who Thrilled Your Great-Grandmother

(Continued from Page 170)

avoided moonbeams which he considered to be the cause of yellow fever. Ole also had a feeling for auguries and omens. Going down the Ohio River one night his boat collided with another vessel and sank. Ole managed to swim to shore, his violin case clutched under his arm, "I had a premonition that something like this would happen, so I slept fully dressed in preparation for it," he solemnly told

his friends. His robust sense of humor often plunged him into trouble. In his native Bergen, he refused to send the local police force its usual bloc of free concert tickets. When the cops growled, Ole grudgingly sent the passes, but he placed a green lantern over the seats with this placard: "These free seats reserved for our faithful police!" Everybody laughed. Ole was arrested. During his trial, the judge became fearful when Ole's fans demonstrated outside the courtroom and he ordered the fiddler released.

Visions of A New Norway

Despite the huge sums he earnedmore than a million dollars-Ole was perpetually in debt. One of his greatest follies was the purchase of 10,000 acres of scrubby Pennsylvania land which he grandly dubbed "Oleana." "This shall become the new Norway in America!" Ole boomed to newspapermen, "I shall bring thousands of poor Norwegian immigrants to Oleana and give them land, homes, and employment. My colony shall be a shining example of brotherhood and

feverishly at his fiddle and paid the mounting bills of his new Utopia. Then came the big day when he journeyed to the New York docks to greet one hundred grateful if puzzled steerage passengers from Norway.

Ole bought a gross of costly high fur hats-the foppish kind worn by statesmen and dandies. "These hats shall look wonderful upon the heads of my settlers," he assured the astounded hatter. Long years after, the indestructible fur hats turned up on the heads of Pennsylvania farmers who had inherited them from their fathers and grandfathers. Oleana died in a welter of debts and name-calling. Ole's are especially appreciable. title to the land was imperfect. But Ole's Finally, we should like to speak of Vic- lean on themselves and on no one else.

despair was short-lived; his spirit was tor's first releases of its "Heritage Series" too resilient to be throttled

middle of the Taunton River in Massaroud to own such a relic."

died, Ole married a twenty-year-old girl vocally and stylistically, he is admirable. of Madison, Wisconsin. The nuptials in Tetrazzini is well represented in the Madison were distinguished by a display of the presents Ole had collected from his adoring ones throughout the years. Figaro" is inartistic. Similarly, Caruso is The newspapers ran many stories about ideally represented in Ah! fuyez douce the gold crown from the citizens of San image from "Manon," and less happily Francisco, a ring bestowed by the queen represented in an aria from "La Juive," of Bavaria, a pin with one hundred and made when he was not in good health at forty diamonds from the queen of Spain, the end of his career. These discs are gold snuff box bestowed by the king pressed on plastic. of Denmark, and a silver vase from the YMCA of New York. Despite frequent tangles with his in-laws, Ole was happy in this May-December marriage, which lasted until his death.

When Ole Bull died in Norway August 17, 1880, after fifty years of fiddling, it was as if a glant hand had stilled all human activity in his homeland. Everybody stopped work and stood transfixed by personal grief. Again women fought each other-this time, to witness his funeral procession. Fourteen black-swathed steamers formed Ole's funeral cortege, sailing down the Bay of Bergen. Guns boomed in tribute to him.

To make good this promise, Ole scraped A Rich Harvest of Records (Continued from Page 130)

"Don Giovanni," and a concert aria-Mentre ti lascio, a figlia.

A new recording of Brahms' Liebeslied er Walzer enlisting the services of the RCA-Victor Chorale, with Pierre Luboschutz and Genia Nemenoff (duo-pianist), under the direction of the talented Robert Shaw Victor set 1076, is the best performance of this delightful Viennese opus I have ever heard. The recording balance is excellently contrived, and the sic is to be a permanent life joy and inrhythmical spirit and nuancing of line

-reissues of famous singers of bygone Like many showmen of today, Ole was days. These included discs by Tetrazzini, an easy mark for a confidence man or Mario Ancona, Marcel Journet, Enrico for those with a hard luck story. There Caruso, and Frances Alda. Ancona, a LEARN PIANO TUNING AT HOME Course by Dr. Wm. Braid White, Write Kar Bartenbach, 1001 Wells St., Lafayette, Ind was a day, for example, when a glib great lyric baritone, is represented by rascal sold the fiddler a rock in the arias from "Un Ballo in Maschera" and "Faust." Alda is heard in the Salce, Salce chusetts for fifty dollars. "This rock is and Ave Maria from "Otello." In our the original landing place of the Vikings," estimation, these are the most valuable said the con man reverentially. "You'll be discs. Journet sings a meretricious air from "Les Huguenots" and another from When he was sixty, after his first wife Gounod's "Philémon et Baucis." Both

Polonaise from "Mignon" but her singing

Lean on Yourself

(Continued from Page 123)

sustaining musical interest from student

days to mature life. Thousands of music

students spend large sums of money, in-

vest years of time and labor, only to per-

mit their interest to fade and vanish later

in life. This of course may be due to-per-

sonal indifference, but nevertheless, it is

a reflection upon our educational pro-

cedure. Our teachers must make it their

main purpose to provide their pupils with

the enthusiasm, the initiative, the per-

sonal independence, and the genuine love

for music which induces every musically

trained person to want to make music

study a part of his daily life indefinitely.

Edward Gibbon (1737-1794), author of

the "History of the Decline and Fall of

the Roman Empire," called independence

"the greatest of earthly blessings." We in

America, who make a fetish of independ-

ence, should see to it that in our music

study our students are trained from the

start with the objective that if their mu-

spiration, they must be schooled in mu-

sical independence. They must learn to

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phony. He has composed much for small-

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had its first hearing in the United

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the latter receiving its first performance

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ing are noteworthy characteristics of this

Goldovsky, who conducted the opening

night. Felix Wolfes, the associate con-

ductor, directed the second performance.

Principal roles were sung by Evelyn

Mekelatos, Phyllis Curtin, Robert Gay,

Norman Foster, Paul Frank, Margaret

Goldovsky, and Eunice Alberts.

company, directed and trained by Boris

A SYMPOSIUM ON MU-SIC CRITICISM will be held at Harvard University, May 1, 2, and 3, in which a number of leading critics and figures in the music world will participate. Archibald T. Davison, professor of music at Har-



vard, will preside, and Roger Sessions, professor of music at the by the National Orchestra Association. University of California, will speak. Virgil with Jacques Abram as soloist and Leon Thomson will discuss "The Art of Judg- Barzin conducting. ing Music." Olin Downes will be chairman of the meeting on the third day. New compositions will be performed by Bohu- Foundation has ruled that all applicants slav Martinu, Walter Piston, Arnold for the auditions in March will be re-Schoenberg, Aaron Copland, Paul Hinde- quired to have a piece by an American mith, F. Francesco Malipiero, Carlos composer ready for performance. This Chavez, and William Schuman. Attend- will be the twenty-third annual audition ance at the symposium will be by invi- of the foundation,

BURRILL PHILLIPS of the Eastman which was played for the first time last School of Music, and Quincy Porter of May by the Paris Broadcasting Orchestra the Yale School of Music, have been se- under Robert Lawrence, received its lected by the American-Soviet Music So- American première on January 16 by the clety to compose chamber music works Los Angeles Philharmonic Orchestra, based on Soviet folk themes received by conducted by Alfred Wallenstein. the society. Announcement is made also that the five American folk tunes taken to the Union of Soviet Composers by in Boston, scored another success in its Norman Corwin and Ilya Ehrenburg will young career when it presented a double be used in compositions by Alexander bill on January 10 and 11 consisting of Puccini's "The Cloak" and Gian-Carlo

Mossolov and Lev Knipper, SET SVANHOLM, the Swedish tenor who has proved to be a veritable find by the Metropolitan Opera Association, will remain with the company for the balance of the season. He had been scheduled to return to Sweden in February, but having proved to be such a success in the Wagnerian roles, arrangements have been made with the Royal Opera in Stockholm whereby he will be able to remain to finish out the season,

TITO SCHIPA, noted tenor who has THE FIRST PERFORM. ANCES in Poland of not been heard in the United States for a number of years, appeared as soloist works by three Ameriwith the Detroit Symphony Orchestra can composers took place conducted by Karl Krueger, on January on January 3 in Cra-23 and 24; and with the Philadelphia La cow, when Franco Au-Scala Opera Company on February 5, in a tori, permanent conducperformance of "Lucia di Lammermoor tor of the Chautauqua

Symphony Orchestra, di-THE SIXTH and final regional comrected the Cracow Philpetition held by the Rachmaninoff Fund harmonic Orchestra in in Cleveland, January 11, failed to procompositions by Norman Dello Joio, Samduce a pianist who could survive the uel Barber, and Aaron Copland, Mr. Dello rigid tests set by the fund. Honorable Joio was soloist in his own "Ricercari for Piano" and was obliged to repeat the mention was conferred on Eunice Podis of Cleveland. Only two pianists have been third movement, so great was the enthusiasm. Copland's "Rodeo Ballet Suite" selected to compete in the national finals, and Barber's Adagio for Orchestra were They are Gary Graffman and Ruth Geiger, winner and runner-up, respectively, in the Philadelphia regional audi-

PAUL HINDEMITH'S "Sinfonia Serena," Columbia University to write a symphony. written on a thousand dollar commission The work will be Mr. Riegger's first sym- of the Dallas Symphony Orchestra, Inc.,

received its Symphony Orchestra; con- violist, and Fank Miller, 'cellist, Others by the Dallas Symphony Orchestra; con- violist, and Fank Miller, 'cellist, Others by the Danas Strain Dorati, on the NBC participating in the program were Joseph ducted by Alland of Orchestras" broadcast. On Fuchs, violinist, and his sister, Lillian peruary 2 it was played at the regular Fuchs, violist, Frank Sheridan, pianist, Pebruary 2 and Leonard Rose, 'cellist.

THE PITTSBURGH SYMPHONY ORCHES. TRA, under the direction of Fritz Reiner, celebrated its twentieth anniversary in January, a feature of which was a 7,000mile tour, during which it gave thirtyeight concerts, including six in Mexico City. The orchestra traveled in a special city The orelicate and four sleeping cars, a killed on January 26 in recreation coach, a diner, and baggage Copenhagen, Denmark.

CHESTRA, one of the newest ensembles for Stockholm. Miss in the orchestral field, gave its first Moore had given a conin the ordered on February 19, cert the night before in Copenhagen Daniel Saidenberg conducted.

soloist when Sir Arnold Bax's new 'cello concerto was played on February 26 in London, with the BBC Orchestra under Sir Adrian Boult. In addition to playing a heavy concert schedule throughout England, Mr. Elsenberg held a series of sang in a number of show hits of the Master Classes in London, beginning late day, including the "Music Box Review."

CHAUNCEY D. BOND, President of the National Piano Manufacturers Association, reports that 100,000 pianos were made in the United States in 1946 and predicts that the number will rise to 160,000 in 1947.

HON, THOMAS E. DEWEY, Governor of Thomas Edison. the State of New York, was elected to National Honorary Membership in Phi Mu Alpha Sinfonia Fraternity of Amerand arranger, and for the past three ica, at the National Convention held in December at Ann Arbor, Michigan. Mr. Dewey was National Historian of the organization from 1922 to 1924.

judges comprised of outstanding music Angeles December 8, 1946. critics of the country will make the se-



tinguished Spanish 'celan orchestra composed a peak of 2,246. of the most noted British 'cellists, under John Barbirolli, broadcast his Sardana, a work for

massed 'cellos, which Casals originally Wrote for the London Violoncello School in 1927. The French Government also recently honored Dr. Casals by conferring upon him the rank of Grand Officier de la Légion d'Honneur.

THE MUSICIANS GUILD, a new group in New York City, presented their first program in January, in which several unusual works were programmed. Perhaps the outstanding number of the evening's music making was the Sextet for two violins, two violas, and two 'cellos by Bohuslav Martinu, contemporary Czech composer. The Kroll Quartet, consisting of William Kroll, Louis Graeler, Nathan Gordon, and Avon Twerdowsky, was as-

MARCH, 1947

received its world première February 1 sisted in this work by Carlton Cooley,

The Choir Invisible

GRACE MOORE, internationally famed soprano, star of opera, screen, and radio, was when an airplane crashed and burned just a few THE CONNECTICUT SYMPHONY OR- minutes after taking off



and was scheduled to sing in Stockholm on January 27. The famous singer was MAURICE EISENBERG, 'cellist, was the born in Jellico, Tennessee, December 5. politan Opera Company in 1928, in "La Bohême." Her most important roles were Mimi, Tosca, Manon, and Louise. She began her career in musical comedy and Night of Love."

> ALBERT C. CAMPBELL, an original member of the Peerless Quartet, famous in the early days of recording, died at Flushing, New York, on January 25, at the age of seventy-four. He was one of the first singers to make records when the phonograph was being developed by

> HARVEY TAYLOR ENDERS, composer years president of the Mendelssohn Glee Club of New York, died January 12 in New York City. His age was fifty-four.

ARCHIBALD SESSIONS, former organist THE MAGAZINE, Review of Recorded at the University of Southern California Music, will make annual awards for the who, during his career had toured in finest recordings of the year. A board of concert with Madam Melba, died in Los

MAY GARETTSON EVANS, founder and for thirty-five years superintendent of the Preparatory Department of the Peabody Conservatory of Music in Baltimore, PABLO CASALS, disdied in that city on January 12 at the don on the occasion of age of eighty-one. When she retired in his seventieth birthday 1930 she had built the conservatory enon December 29, when rollment from three hundred students to

> EUGENE F. MARKS, composer, organist, teacher, who at one time was director of a conservatory in New York, died in Augusta, Georgia, on January 9, at the age of eighty.

ADA LILLIAN GORDON, prominent Detroit music teacher and leader in musical club circles, died in that city on January 16. Miss Gordon was active in Pro Musica, the Women's City Club, and Sigma Alpha Iota Musical Sorority.

Competitions

THE THIRD INTERNATIONAL Competition of Musical Performers in Geneva, Switzerland, will be held from September 22 to October 5. Young artists between the ages of fifteen and thirty may com-(Continued on Page 180)

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TEN BEETER

Junior Stude

ELIZABETH A. GEST

Musician's Picnic

gested having a pieme. The weather is in a scherzando mood and danced a teeth for the low tones, short teeth for sempre warm these days," he said; "not tarantella and a gigue; then becoming the high tones." presto e accelerando. Choosing a place to and perdendost. They finally walked go they became agitato and argued con home adagio, meno mosso. But they enhappening? The tiny needles of the cylin-

5. Baa, Baa, Black -

7. Mary Had a Little -

9. Coming Through the -

10. The Old Gray -----

6. Listen to the -

Henry VIII and his Flutes

Animal Game Fill in the blanks in the following

song titles with names of animals or something an animal eats. The one filling in the most blanks in a given number of minutes wins.

they collect, but they enjoy the col-

Henry VIII, King of England

(1491-1547), it seems liked to collect

flutes. He is said to have possessed one hundred and forty-seven flutes.

No doubt they were very valuable

instruments, as kings usually have

the very best of everything. Some of

these flutes may have been gifts, for

others he probably spent large sums

of money. Seventy of his flutes are

said to have been recorders. Re-

corders, you know, are old instru-

ments, much in vogue in the time of

Bach; but while they are called

flutes, they are not played just as

our present-day flutes are played.

They are more the shape of a clari-

net, and the player blows directly

lecting of them.

- 1. Old ----2. Three blind -
- in the Straw.

a capriccio, as in April. We can sit out piu serioso they danced a minuet, modof doors ad libitum and a placecre." The erato, poco massioso. Towards the finite volve and a delicate musical sound tinkled others responded con anima and fortis of the day they grew poce a poce tired through the air. I know that time, Uncle simo. Preparations began subito, assiri and their high spirits began to morendo spirito, but ended una voce. At last they joyed the day molto and voted for a der are plucking the teeth of the comb, Sparted alterro com moto for the woods riporte of the picnic Encore, encore, they making the musical sounds. The needles

4. While Shepherds Watched Their

8. When the ---- Homeward Fly. and several others.

."Here's the other one I was hunting for," said Uncle John carrying a square

form the basis of hobby collecting. Etude about it. And in this case, you

"The charm of the tinkling music box also inspired many composers to write pieces in imitation of them, such as the Musical Snuffbox, by Liadoff, and the Waltzing Doll, by Poldini, no doubt inspired by the little mechanical dancing dolls with which many of the old music boxes were equipped."

"I should say so!" exclaimed Bobby

An Old Fashloned Music Box

tune! They were not as early a some of

the other types, though. The music boxes

were made larger, as time went on, so

they could play longer and by the end

of the nineteenth century they were

made in vast quantities to supply the de-

mand. There was a music box in nearly

every home, as later on there was a

phonograph and now a radio or two. With

the metal disc it was possible to have a

great variety of pieces as the discs could

be bought as we buy phonograph records.

"Especially chairs."

"I can play the Dancing Doll, by Poldini, Uncle John. You've heard me play it. And why do you keep those swell music boxes up here in the garret where no one can hear them?"

"Well, Bobby, you make me feel almost ashamed. I really had forgotten all about them until you asked me about music boxes last night. You know, music boxes are more or less being revived now, getting quite the fashion, you might say, We'll dust these off and take them down stairs where they can exert their charms

on the present musical generation." (How many Junior Etuders have music hoxes? Maybe you can find one in your

Music Boxes by Paul Fouquet

NCLE John and Bobby went to the "The one with the cylinder is the older." attle and began searching among It was brought from Switzerland by your numerous trunks and boxes that great grandfather. The Swiss clock makwere stored there. "I'm quite sure they ers were the first to put the metal comb were stored there, "an quite state they are still here, Bobby," Uncle John said, idea into use, Let's see, that was about are still here, Boddy, Ultre John sale the latter part of the eighteenth century, "Ah, here is one," he exclaimed, as he the latter part of the eighteenth century, seized an oblong box covered with dust. Only a watch or clock maker could have

"Are you sure that's a music box, Uncle made those very early music boxes. They John?" Bobby asked. "I never saw one were really forms of jewelry, often studged like that. Do you think it still plays?" with precious stones and made in many

"We'll soon find out, Bob," Uncle John sizes and shapes, such as snuff boxes. answered, as he worked a lever to wind up watches, clocks, books, mugs, toys, dolls the spring. "Notice this long metal cylin- and chairs. They were really very fancy." der with those hundreds of steel needles that seem to be sticking out of it? And One of the boys in the Music Club sug- dolee con grazia. The boys and girls were in size like the strings of a plano, long

John. That's the Waltz from 'Faust.' "

are very accurately placed on the cylinder so they will pluck just the correct tones for the piece."

"That's wonderful. Sort of like the holes That's wonder the condition of the character and the character at the char

Uncle John was searching around the garret as the music box kept pouring out the tinkly tunes. Bobby knew them all, the Toreador's Song from "Carmen," The Coronation March from "The Prophet"

box in his arms, which he laid on top of a trunk and opened.

"Now Bobby, you notice this one is ANY people collect things; into the end of the tube, instead of each tune, quite like a phonograph record ANY people collect things, into the end of the tube, instead of each time quite like a phonograph record some collect stamps, others across the tube, as in other flutes, in size and chape. The little promes un-And believe it or not, music boxes played some concer seames content actions in time, as in other names. In size and shape, the little prongs un-antique glass, dolls, buttons. What do you collect for your der the disc pluck the teeth of the metal an important part in spreading a knowl-Indian baskets—most anything will hobby? Write and tell the Junior comb as the disc revolves Listen." The edge of good music, even though they were very mechanical and without any Some collections can be made very need not write on, a musical topic.

Towarder now summer and the later of the state about it. And in this case, you make or the American from "in Towarder" now sounded dearly as Uncle means of expression. I myself, when a Some collections can be made very need not write on a manager topac cheaply, others require spending lots just tell about what you really enjoy just the source of babby collecting.

John continued to wind the ever.

"Are these music boxes very old, Uncle Bobby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered, without intermediate to the source of babby almost whispered almost the source of babby almost white the source

Enchanted Notes



Junior Etude Contest

tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you.

sge: Class B, twelve to fifteen; Class C,

Essay must contain not over

under twelve years. Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

put your name, age and class in which Piece."

The Advantage of Starting Music When Young

(Prize Winner in Class B) A young child starting music does not lose interest; he finds it fascinating, exciting, and wonderful. Imagination fills his mind from the very beginning and he also develops a strong connection between himself and his music. A strong tie binds them together. This new world is not strange, it is like a song that never grows old. The road to success is open to the young. Shirley Davison (Age 12),

(Prize Winner in Class C) Cherie Lee Medus (Age 11), Missouri.

Honorable Mention for Essays: Anita Morley. Adrian Blecker, Carole Caw-thorn. Billie Lester. Fredde Turner. Ethel Weder, Virginia Orschein, Janice Miller, Muriel McKenny, Marjoric Hart, Mary Belle Shelton. Nancy Burch, Doris Walter, Evelyn Hayes.

Data Jixton Evue.

Data Jixton Evue.

In our Littlewen the age of five and twelve.
To become a member we must pass an examination before our teachers they are the and
instruction to be a control of the control

instruction before our teachers they and harmonic
minor; play all major and minor; chords with
syncopited pecial; play all major and minor; play all major and minor; play all major and my and
y a second grade piece at sight, know a number
and simultaneous pedal; lettle the life of some
composer from each period and name one of
a our teacher plays, them; play in one class
rectial or two school programs; and give a
precess.

Pieces.

We hope other boys and girls will have as much fun in their music clubs as we do in ours. We are sending you our picture.

From your friend,

DIANE DIVELESES (Age 11),

Arizona



LITTLE ARTISTS CLUB Phoenix, Arizona

Linda Hutchison, Hermia O'Dell, GeorgeAnn Jensen, Mary Lou Chambers, Jocelyn Jensen, Eve Tomlinson, Patricia Arnold, Robert Wil-liams, Donna Smith, Hazel Green, Barbara Mc-Cines. Ginnis, Lauralee O'Dell, Marjorie Taylor, Diane

Dead Jureon Error:

I have lust been reading The Error and definition of the write to you. I have been taking the work of the

From your friend, KATIE LEZ CURRIN (Age 11), North Carolina

The JUNIOR ETUDE will award three at- you enter on upper left corner of your

Write on one side of paper only. Do not use typewriters and do not have any-

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of March, Results of contest will appear in June. Subject for essay contest this month: "My Favorite Plano

Addresses

Joan Zett wrote to the Junior Etude, asking for some information. but forgot to give any address. Now, Joan, don't forget an important thing like that the next time; because it was not possible to answer



care of Junior Etude

DEAR JUNIOR ETUDE:
It has been a long time since I wrote to you I won a couple of prizes about four years we have no plano now, but my sister gave me and my brother a trumpet and cornet for



Dwight and Roy Reneker

Christmas. It was the best Christmas presen we ever got. We now play in our High School Band and have played at some church programs. We also play the drums, which we used to play in the school band. I hope to be a band leader some day.
From your friend,
Dwight RENERER (Age 14),

DRAS JUNIOS ETUDO.

I play the trombone plane, and pump organ and am in ound trombone for a quartette. In plane I am ound trombone for a quartette. In plane I may possibly have an opportunity to be the accompanist for our retry? Club.

From Y JANET MOOSE (Age 13).

New Jarey

DEAR JUNIOS EXTER:

It will be recommended by the second box and the plane. I have played trombone soles in the band to which I be long. I have entered entered become the bendered because the bendered because the bendered because the bendered ben

Answers to Game 1. dog; 2, mice; 3, turkey; 4, flocks; 5, sheep; 6, mocking bird; 7, lamb; 8, swallows; 9, rye; 10, mare.

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ARTHUR H. LARSON, Secretary-Registrar Eastman School of Music Rochester, New York

THE COVER FOR THIS MONTH-At just the time we were ready to turn over to the lithographers the cover subject for this March issue of THE ETUDE MUSIC MAGAZINE the sad news came to us of the passing of one of America's great contemporary composers, Charles Wakefield Cadman. The original plans for the March cover were changed, and in memory of Dr. Cadman and to do honor to him for the place he achieved in American music we are presenting on the cover of this issue the unusual but very characteristic portrait of the late Dr. Cadman. This picture was taken in 1935 at the console of the half million dollar "Spreckles" organ located on the grounds of the World's Fair held in San Diego. California.

Charles Wakefield Cadman was born in Johnstown, Pa., December 24, 1881. His middle name came from his mother's maiden name, she having been Carrie Wakefield before her marriage to William Cadman, who was a metallurgist with the Carnegie Steel Co. There is no record that his parents were particularly musical, although his great-grandfather, Samuel Wakefield D.D., L.L.D. was a builder of the first pipe organ west of the Alleghenies.

Charles Wakefield Cadman never was robust in health, but he worked hard to achieve success as a composer, Among his larger works are the operas Shanewis and the Witch of Salem; and the orchestral works Oriental Rhapsody: Dark Dancers of Mardi Gras; Awake, Awake: and Festal March in C. Besides a number of successful operettas, cantatas, and choral works he wrote many songs widely used by leading singers and standing in great favor with the American public. Best known of these are his At Danning; From the Land of the Sky Blue Water; Lilacs; Candlelight; I Have a Secret: and The World's Prayer.

Dr. Cadman had felt particularly physically distressed early in November, 1946, and eventually had to be rushed to the hospital as a result of a heart attack, dying on December 30, 1946, in Los Angeles a few days after entering the

EVERY TEACHER OF MUSIC CONTRIR. UTES TO AMERICA'S MUSICAL PROGRESS -When this issue of THE ETUDE is distributed the Music Teachers National Association will have had its annual meeting in St. Louis. A little later thousands will attend the sectional Music Educators Conferences which include These are the teachers who find every Slave; and from Piano Concerto No. 1: the Southwestern in Tulsa, Okla, March issue of The Error particularly helpful June (Barcarolle); and, in duet form, 12-15; the Northwest in Seattle, Wash, and who use all the conveniences offered Troika, March 19-22; the California-Western in by the Theodore Presser Co, in giving Salt Lake City, Utah, March 30-April 2; teachers the opportunity to examine mu-The North Central in Indianapolis, In- slc, maintain studio stocks, and to enjoy dlana, April 9-12; the Southern in Bir- charge account privileges. Any established mingham, Ala., April 17-19; and the teacher, or anyone ready to enter the Eastern in Scranton, Pa., April 24-27. teaching profession, is invited to ask for Private music teachers will do well to full details. Simply address Theodore look in on such Conferences.

Not to be overlooked are the fruitful delphia 1, Pa. meetings of the New York State Catholic

It is worthwhile for every music teachers as- an innovation, and should stimulate the tenthemes and melodies which comprise of his lonely existence in a dusty water-

these United States living in communi- several recently published compositions, ful contents of this book,



March, 1947

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Business on The Side

(Continued from Page 143)

est possible income would be about or the Largo from Handel's 'Xerxes.' \$5,000, leaving a deficit of at least \$1,000 which seemingly are so simple, must be per concert. I have cheerfully met these guided with a very sure and certain hand deficits because I have the great joy of "So far as I am concerned, the Philain which event it could be diverted to the try which has made it possible to secure promotion of music in general.

which the average layman looks upon food field, but I would be ashamed of a conductor; as though he were a time myself if I had to conduct my business keeper, or time beater, or a kind of with such a consuming attention that it human metronome. The first objective deprived me of living and striving to do of an experienced conductor, however, is things that I am now sure bring great to make the music live. It must be joy and inspiration to others, who will brought to life; resurrected from the carry this inspiration back to cheer their printed page. This is done, first of all, daily work. by stirring the imagination of the players "My ambition at this moment, should to a sympathetic cooperation in the rebirth of a masterplece. Cooperation can one-man sponsorship, is that the Philabest be obtained by getting the sincere delphia 'Pops' Orchestra will be so firmly sympathy of the players; not by dic- established that it will go on indefinitely.

tatorial military orders. ductor must face at the outstart is the idealistic project. My business, of which matter of the entry of themes or parts. I naturally am proud, is so organized The layman, in looking at a conductor that it is possible for me to take severa, of an orchestra of eighty, let us say, days before each concert for rehearsals thinks that the conductor is leading and preparation. Therefore, music beeighty different individuals: This he does, comes my main aim in life, Business is of course, but he thinks of them as sec- distinctly "on the side." tions. For instance:

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the response from the audience and the delphia 'Pops' Orchestra has compenconsciousness that my life is not thrown sated me for more than the outlay of away through mere money grabbing, time, money, and labor I have made, I Eventually the project may earn money, have a wholesome respect for the industhe funds to help with this interesting "It is interesting to note the way in project. It is a necessary industry in the

anything happen to me and my curious, Meanwhile, I have the great satisfaction "One important matter which the con- of knowing that I am working for an

The World of Music (Continued from Page 175)

pete in these classifications: singing, piano, violin, clarinet, and trumpet. All details may be secured from the Secretariat of the International Competition for Musical Performers, Conservatory of Music, Geneva, Switzerland.

THE FIFTH ANNUAL CONTEST for young composers, sponsored by the Stu-dent Division of the National Federation of Music Clubs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the instrumental awards are one hundred dollars and fifty dollars. The contest closes April 1, 1947, and full details may be secured from the chairman, 115 West 73rd Street, New York 28, N. Y.

A FIRST PRIZE of one thousand dolars, and a second prize of five hundred dolars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall worss of Jewish content and which star-reflect the spirit and tradition of the Jewish people." The closing date is Sep-tember 1, 1947. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

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